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A CATALOGUE

OF

THE GREEK AND ETRUSCAN VASES

IN

THE BRITISH MUSEUM.

VOLUME I.

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ADVERTISEMENT.

The Vases described in the present volume belong either to the Earlier or the Finest period of Greek and Etruscan Art. The work will be completed in a second volume, which will contain the Vases of a later period, chiefly from the South of Italy, and the Vases of all ages from Greece Proper, with a general Introduction, Glossary and Indices. This Catalogue has been prepared by Mr. Birch and Mr. Newton.

Each Vase is entered in the Catalogue under the running number painted on the Vase itself in white on a black label. After this number follows the Name by which the form and purpose of the Vase may be most accurately and clearly indicated. The Roman numeral placed after the Name of the Vase refers to the engraved outline of its shape (see Plates I — VI); then follow the dimensions, in feet, inches and tenths of inches, the height being given first, the width being added in the case of certain forms.

At the end of the Description of the Vase, the name of the Locality where it was discovered, of the Donor by whom it was presented, or of the Collection to which it formerly belonged, have been printed in Italics, whenever these facts could be

ascertained. The names of Collections are indicated by the following abbreviations.

Bl.	Thomas Blayds.
Br.	Dr. Emil Braun.
T.B.	Thomas Burgon.
S.B.	Dr. Samuel Butler, the late Bishop of Lichfield.
C.	The Prince of Canino.
C.*	Select Vases of the Canino Collection.
H.	Sir William Hamilton.
R.P.K.	Richard Payne Knight.
M.	Millingen.
Sl.	Sir Hans Sloane.
T.	Towneley.

References to Works, where a Vase has been engraved or described, are subjoined to the description, in a smaller type.

Plates A and B contain fac-similes of Monograms and other Potter's marks; these are arranged on the Plates in the order in which they are noted in the Catalogue.

EDW^{D}. HAWKINS.

CATALOGUE

OF

VASES.

EARLY ITALIAN WARE.

1. Oval Vase. I. Height 13 in. Length 15 in. Coarse brown ware. In the form of the *Tugurium* or rustic cottage of the early inhabitants of Italy. At one end is a moveable door flanked by perpendicular ridges and grooves, which perhaps represent fluted pilasters. On each side of the roof are five ribs meeting at the top of the ridge, and at each end, under a pointed projection is an object like an E inverted, thus, ⅎ. The surface of the vase appears to have been painted, as traces of a rude mæander pattern remain in several places. The interior is filled with burnt bones. This interesting specimen of the earliest Italian Fictile Art was found in 1817 in the Monte Albano near the road from Castel Gandolfo to Marino, about thirteen miles from Rome. *Presented by W. R. Hamilton, Esq., to whom it was given by Canova, in the year* 1821.

2. Amphora. II. 10¾ inch. Coarse brown ware; archaic; on each side is a small knob between two chevrons.

Christie, Vignette, p. 135.

3. ——— II. 6¾ in. Coarse brown ware; archaic; on each side two chevrons. *H.*

D'Hancarville, IV. Pl. 70.

4. ——— III. 7 in. Coarse brown ware; archaic; on each side two circular bosses. *H.*

D'Hancarville, II. Pl. 95.

5. ——— III. 7 in. Coarse brown ware; archaic.

6. ——— II. 5 in. Coarse brown ware; archaic; on each side two vertical bars.

7. Amphora. iv. 6½ in. Coarse brown ware; archaic; on each side of the neck are three globules, on the body two globules and a chevron. *T.*

Christie, Vignette, p. 135.

8. ——— iii. 3¼ in. Coarse brown ware; archaic; on each side three vertical grooves. *T.*

9. ——— iii. 3¼ in. Coarse brown ware; archaic; on each side three vertical grooves. *T.*

10. Kantharos. v. 3½ in. by 3½ in. Coarse brown ware. *Sl.*

11. Kyathis. vi. 4½ in. by 4 in. Coarse brown ware; archaic; the handle divided into two parts, so as to be held by separate fingers, and surmounted by projections for the thumbs; round the body are three knobs and a rudely hatched fret.

12. Bowl with two handles. vii. 2⅛ in. by 3⅛ in. Coarse brown ware.

13. Askos. viii. Height 4 in. Length 5½ in. Coarse ware of a lighter colour; rude.

14. Oinochoê. ix. 6½ in. Coarse brown ware; rude.

15. ——— x. 5¾ in. Coarse brown ware; rude. round it three knobs.

16. ——— xi. 6½ in. Coarse brown ware; rude; *S. B.*

17. ——— xii. 6 in. Coarse brown ware; rude; round the body knobs and vertical ridges alternately.

18. Kyathis. xiii. 5½ in. by 10 in. Coarse brown ware; lips recurved and ornamented with a hatched zigzag band; from each side of the rim rise two projections; fluted handle. *Sl.*

19. One handled cup. xiv. 8¾ in. by 10 in. Coarse brown ware; handle expanding at the bend into the form of a *cubital,* round the body rows of horse shoe ornaments and round the mouth zigzag lines hatched. *H.*

D'Hancarville, III. Pl. 114.

20. Askos. xv. Height 10⅛ in. Length 1 ft. ¾ in. Coarse brown ware; archaic; on the body feather-shaped ornaments fromed of incised lines; the neck encircled by three bands

of parallel incised lines; the handle ridged and terminating at its lower juncture in seven notched lines. *H.*

21. Oinochoê. xvi. Nearly 1 ft. 3. in. Coarse brown ware; archaic; trefoil mouth; round the body three arched ornaments. *T.*

22. Vase with one small handle. xvii. 1 ft. 4½ in. Coarse brown ware; archaic; the body encircled with a row of perpendicular ridges. *Cervetri.*

23. Vase. xviii. 8⅛ in. Coarse brown ware; perhaps an archaic specimen of the *Alabastron;* ribbed horizontally. *Cervetri.*

BLACK ETRUSCAN WARE.

24. Oinochoê. xix. 6 in.
25. ——— xix. 8 in.
26. ——— xx. 9 in. *T.*

} Trefoil mouth.

27. ——— xxi. 9⅜ in. Trefoil mouth; the body covered with reeded lines; on the neck five fan-shaped ornaments punctuated; on the handle triangular ornaments punctuated.

28. ——— xxii. 11 in. Round the neck a double band; on the handle a leaf. *S. B.*

29. ——— xx. 10¼ in.

30. ——— xxiii. 1 ft. 2 in. The body encircled by three bands of parallel lines incised; reeded handle. *H.*

D'Hancarville, IV. Pl. 32.

31. Deep two-handled Cup. xxiv. 5⅝ in. by 5⅜ in. Colour, a medium tint, neither brown nor black; the body encircled by grooved lines and a toothed ornament incised; under each handle a circular flowret.

32-36. Oinochoê. xix. From 9¼ to 8¾ in. Have been covered with modern green paint.

37. ——— xxv. 8½ in. Covered with modern paint;

the body and neck encircled by grooved lines; the upper part of the handle in imitation of snakes' heads.

38. Oinochoê. XIX. 7 in.

39. ——— XX. 9 in. *T.*

40. ——— XIX. 7¾ in. *T.*

41. ——— XXVI. 11 in. Round the shoulder a broad band with perpendicular lines incised. *T.*

42. ——— XX. 11 in. *T.*

43. ——— XXVII. 11¼ in. The body encircled by parallel lines incised. *Cervetri. T.*

44. ——— XXI. 7¾ in.

45. ——— XXI. 6½ in. Circular mouth. } *Vulci* or *Cervetri.*

46. ——— XXI. 6⅝ in. *T.*

47. ——— XXI. 6½ in. *T.*

48. ——— XXI. 6¼ in. Round the body a plain moulding.

49. ——— XXI. 6⅛ in. Round the neck triangular floral ornament punctuated. *Cervetri* or *Vulci.*

50. ——— XXI. 5¾. in.

51. ——— XXVIII. 6 in. Round the shoulder in punctuated lines a double row of toothed ornaments. *Sl.*

52. ——— XXIX. 5¾ in. Quatrefoil mouth; round the body a band of grooved oblique lines; in front a face in relief radiated; handle double twisted. It may be doubted whether this is an Etruscan vase, as in style it resembles the later vases of the south of Italy. *T.*

53. Double Vase with one handle. XXX. 5½ in. The upper division striated; the lower encircled by a band of floral ornaments incised. *Cervetri.*

54. Aryballos. XXXI. 4¾ in.

55. Oinochoê. XXXII. 4⅝ in. Mouth circular.

56. Kyathis. XXXIII. 4¼ in. by 4¾ in. Base reeded.

57. ——— XXXIV. 4¾ in. by 7⅝ in. Body striated.

58. ——— XXXIII. 4½ in. by 5½ in. Round the body and on the handle fan-shaped ornaments punctuated; the bottom inside radiated.

59. KYATHIS. XXXIV. $5\frac{1}{4}$ in. by $5\frac{1}{4}$ in. Body striated.

60. ——— WITH FOOT. XXXV. $6\frac{3}{4}$ in. by $4\frac{3}{4}$ in. Round the mouth two zigzag bands incised; handle ornamented with a lion's face, two ivy leaves and a bud.

61. ASKOS. XXXVI. Height $4\frac{3}{4}$ in. Length. 6 in. On four feet. *H.*

D'Hancarville, IV. Pl. 57.

62. OINOCHOÊ. XXXII. $5\frac{1}{2}$ in. The neck encircled with four parallel grooves. *Vulci.*

63. ——— XXXII. $5\frac{1}{4}$ in. The neck encircled with four parallel grooves, and a triangular floral ornament, punctuated. *Vulci.*

64. ——— XXXII. $5\frac{1}{4}$ in.
65. ——— XXXII. $4\frac{3}{4}$ in.
66. ——— XXXII. $6\frac{1}{8}$ in.

Round the necks parallel grooves and a wreath of flowers punctuated. *Vulci.*

67. ——— XXXII. $5\frac{1}{8}$. in. The neck encircled by grooved bands.

68-9. ——— XXXVII. $6\frac{1}{8}$ in. and $6\frac{1}{4}$ in. Mouth circular. *Vulci.*

70. ——— XXVII. 6 in. Mouth circular. Round the body a deeply grooved band, with punctuated lotos flowers and toothed ornament resembling the calyx of a flower.

71. ——— XXXVII. $6\frac{1}{4}$ in. *Vulci.*

72. ——— XXXVII. $6\frac{1}{4}$ in. The neck encircled by three parallel grooves. *Vulci.*

73. ——— XXVII. $6\frac{1}{8}$ in. Same ornaments as those of No. 70. *Vulci.*

74. ——— XXVII. $6\frac{1}{2}$ in. Same ornaments as those of No. 70.

75. ——— XXVII. $6\frac{1}{4}$ in. Round the body two parallel lines incised; has a spout.

76. ——— XXVII. $6\frac{1}{4}$ in. Same ornaments as those of No. 70. *Vulci.*

77. ——— XXVII. $6\frac{1}{2}$ in. Round the shoulder a row of triangular flowers and another of fan-shaped ornaments punctuated; along the handle flowers. *Vulci.*

78. KRATÊR. XXXVIII. $10\frac{1}{2}$ in. *T.*

79. Amphora. xxxix. 10½ in. Body striated; on the neck and handles fan-shaped ornaments punctuated.

80. ——— xxxix. 8⅜ in. On the body double spirals and zigzag ornaments incised.

80.*——— xxxix. 3¼ in. Similar to No. 80.

81. ——— xxxix. 8 in. Similar to No. 80, but above the spirals fan-shaped ornaments punctuated.

81.*——— xxxix. 3½ in. Ornaments as in No. 79.

82. Bowl-Shaped Vase. xl. 2 in. by 4¾. Covered with modern paint.

83. Bowl or Phialê with recurved lips. xli. 2⅜ in. by 7¼ in. *Cervetri.*

84. Bowl. xlii. 4¾ in. by 11¾ in. *Sl.*

85. Vase with Cover. xliii. 8½ in. On the body four projecting studs, inside the cover an Etruscan letter. Pl. A. 85. *T.*

86. Bowl. xlii. 4½ in. by 10 in. Similar to No. 84.

87. Phialê. xli. 2½ in. by 7½ in. *Sl.*

88. ——— xli. 2⅜ in. by 7½ in.

89. Cover of a Vase. 1⅜ by 4 in. Perhaps from an Amphora.

90. Vase without handles. xliv. 2½ in. *H.*
D'Hancarville, II. Pl. 67.

91. Two handled Covered Vase. xlv. 8⅛ in. *H.*

92. ——— xlv. 8¾ in.

93. ——— xlv. 10⅛ in. *H.*

94. Amphora. xlvi. 10¼ in. *Cervetri.*

95-7. Kantharos. xlvii. From 5⅛ in. to 5½ in. and from 3⅛ in. to 6¼ in.

98. ——— xlvii. 5¼ in. by 4¾ in. *H.*
D'Hancarville, I. Pl. 105.

99. ——— xlvii. 4¾ in. by 4⅜ in.

100. ——— xlvii. 4¾ in. by 4¼ in.

101. ——— xlviii. 4 in. by 4⅛ in. *T.*

101.*——— xlvii. 4¾ in. by 5½ in. *T.*

102. ——— xlvii. 4⅝ in. by 4¼ in.

103. SMALL KRATÊR. XLIX. 3½ in. by 3¼ in. Round the body thin grooved lines; covered with modern paint.

104. ——— XLIX. 3¾ in. by 4 in. Round the body a double grooved line. *T.*

105. ——— L. 4⅛ in. by 6¼ in. Round the body band of grooved and hatched lines, containing double zigzag ornaments with flowers punched in; base fluted.

106-7. ——— XLIX. 4½ and 5 in. by 5⅛ and 6 in. Round the body quadruple grooved bands. Imperfectly baked.

108. ——— L. 4¼ in. by 7¼ in. Round the body a row of lozenges and another of intersecting curves hatched, a row of flowers punched in, and grooved lines; base fluted.

109. ——— LI. 4 in. by 4¼ in. Round the body parallel grooves; the base surmounted by a notched moulding.

110. ——— XLIX. 3½ in. by 5¼ in. Black ware but not of so deep a colour; has probably been burnt. Round the body parallel grooves.

111. KANTHAROS. XLVII. 5 in. by 4¾ in.

112. ——— XLVII. 4¼ in. by 4⅜ in.

113. ——— XLVII. 4½ in. by 4¾ in.

114. ——— XLVIII. 4 in. by 3¾ in. *T.*

115. ——— XLVII. 4½ in. by 4⅜ in.

116. ——— XLVII. 5¼ in. by 3⅜ in.

117. ——— XLVII. 6 in. by 6 in.

118. ——— XLVII. 5¾ in. by 6 in.

119. DEEP TWO-HANDLED CUP. LII. 5¼ in. by 3¾ in. Round the body a triple grooved band; above, ivy leaves and flowers; below, a row of ivy leaves. *H.*

D'Hancarville, IV. Pl. 89.

120. VASE. XLV. 6½ in. Resembles No. 91, but without a cover.

121. VASE. XLV. 8¼ in. Resembles No. 91, but with handles standing outwards.

122. VERY SMALL JUG. 2 in. Shape nearly No. XXI.

123. AMPHORA. III. 5 in. Archaic. The body encircled by seven parallel lines incised. *H.*

124. AMPHORA. XXXIX. 4½ in. Similar to No. 80. *H.*
D'Hancarville, II. Pl. 36.

125. DEEP TWO-HANDLED CUP. LIII. 3¾ in. by 4⅛ in. The body encircled by a broad band of striated lines; round the mouth triangular ornaments punctuated.

126. ——— LIII. 4 in. by 4 in. Body striated; round the mouth three fan-shaped ornaments punctuated.

127. ——— LIII. 3⅜ in. by 3½ in. Encircled by three bands of parallel lines incised. *H.*
D'Hancarville, IV. Pl. 117.

128. ——— LIII. 3½ in. by 3⅜ in. Encircled as the last.

129. ——— LIII. 2⅜ in. by 3 in. Round the mouth triangular floral ornaments punctuated.

130. OBJECT IN THE FORM OF A CUBITAL. LIV. 3¼ in. by 3½ in. *T.*

131. KRATÊR. LV. 2¼ in. by 4 in. Lips recurved.

132. ——— LV. 4 in. by 6 in. Has apparently been painted. Lips recurved. Probably from *Vulci.*

133. JAR. LVI. 5¼ in.

134. KRATÊR. LV. 3½ in. by 4¾ in. Has apparently been painted.

135. ——— LV. 2¼ in. by 4½ in.

136. BOWL SHAPED VASE. LVII. 3½ in. by 4¼ in. With wide brim raised at the edge. *T.*

137. SHALLOW TWO HANDLED CUP. LVIII. 1¾ in. by 4⅜ in. Round the lip triangular floral ornaments punctuated.

138. ——— LVIII. 1¾ in. by 4½ in. Encircled by parallel lines incised, and triangular floral ornaments punctuated. *Vulci.*

139. ——— LVIII. 2⅛ in. by 4½ in. } Similarly ornamented. *Vulci.*
140. ——— LIX. 2 in. by 5 in. }

141. ——— LIX. 2¼ in. by 4⅝ in. } Encircled by parallel lines incised. *Vulci.*
142. ——— LIX. 2¼ in. by 4⅝ in. }
143. ——— LIX. 3 in. by 4⅝ in. }

144. ———— LIX. $2\frac{3}{8}$ in. by $4\frac{5}{8}$ in. Round the neck triangular floral ornaments punctuated. *Vulci.*

145. ———— LIX. $2\frac{3}{4}$ in. by $5\frac{3}{4}$ in. Encircled by parallel lines incised. *Vulci.*

146. KANTHAROS. XLVII. $6\frac{1}{4}$ in. by $5\frac{1}{4}$ in. The base surmounted by a row of incuse triangles.

147. ———— XLVII. $5\frac{1}{2}$ in. by $6\frac{1}{4}$ in. Has probably suffered from fire; the base surmounted by a notched moulding. *Sl.*

148. ———— XLVII. $5\frac{1}{2}$ in. by $4\frac{3}{4}$ in. The base surmounted by a moulding, marked with vertical lines.

149. ———— XLVIII. $4\frac{1}{4}$ in. dr. Broken. *Vulci.*

150. DEEP TWO HANDLED CUP. LIII. $2\frac{5}{8}$ in. by $5\frac{1}{8}$ in. Round the lip triangular floral ornaments punctuated.

151. KYATHIS. XXXIII. 4 dr. Handle broken off. *T.*

152. KRATÊR. XLIX. $3\frac{1}{4}$ in. by $5\frac{1}{2}$ in. The body encircled by three parallel grooved lines. *Sl.*

153. ———— L. 6 in. dr. Wants the foot. Round the body four grooved lines, between which a chained pattern of incised lines, and two plaits of hatched lines; round the base two bands of hatched lines, between, a row of circular flowrets.

154. BOWL OR DEEP PHIALÊ. XLII. $1\frac{3}{8}$ in. by $4\frac{1}{4}$ in. *T.*

155. PHIALÊ. XLII. $1\frac{3}{8}$ in. by $4\frac{1}{8}$ in. *T.*

156. SHALLOW TWO HANDLED CUP. LVIII. 5 in. dr. wants the foot. The body encircled by four bands of parallel lines incised. On the inside a central boss.

157. ———— LIX. $2\frac{3}{4}$ in. by 5 in. } Similar circles, but no central boss.

158. ———— LIX. $2\frac{1}{2}$ in. by $4\frac{1}{2}$ in. }

159. KANTHAROS. XLVII. $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Base surmounted by a notched moulding,

160. ———— XLVII. $5\frac{1}{4}$ in. by $4\frac{1}{2}$ in. One handle restored.

161. ———— XLVIII. $7\frac{5}{8}$ in. At the bottom an Etruscan A incised. *T.*

162. KYATHIS. LX. 8 in. by $6\frac{1}{8}$ in. Archaic. Round the body a band of triglyphs embossed on which are placed at intervals four female faces in relief. The brim surmounted by four

buds. On the handle a male figure in relief, clad in a tunic reaching to the loins and with long hair, his head surmounted by a bud; round him are incised rude zig-zag lines, below, on the inside of the mouth a double spiral ornament. *Vulci.*

163. KYATHIS. LX. 8 in. by 6½ in. The body encircled by a row of female heads in relief, four in number, and the lip surmounted by five buds; on the handle the same figure and ornaments as on the handle of No. 162. *Chiusi* or *Volterra.*

Dur. No. 1414.

164. KRATÊR. LXI. 6½ in. by 3⅛ in. Supported by two pilasters placed alternately with caryatid figures. On the face of the pilasters are three symbols of uncertain meaning. The figures wear a *polos* on the head, and appear to have pendant recurved wings. Their long hair hangs down in front and is held in their hands. The execution very rude. Round the body of the vase three grooved lines. The base surmounted by a notched moulding.

165. ———— LXII. 6¾ in. by 6¾ in. Supported by seven caryatid figures with long hair, in tunics without sleeves. Each holds in both hands above the head a basket. Round the body of the vase are seven fan-shaped ornaments punctuated, and four concentric grooved bands. The base is reeded. *Chiusi* or *Volterra.*

Dur. No. 1402.

166. ———— LXI. 7½ in. by 6⅜ in. Supported by a central foot round which two winged Caryatids are placed alternately with two pilasters pierced so as to imitate trellis work. The heads of the Caryatids are surmounted by the *polos,* they hold their hair in their hands, their wings are pendant. The central pillar tapers spirally from a pierced base, and is ornamented with a toothed pattern. Rude representations of dogs and birds are formed by the open-work of the pilasters. The body of the vase is encircled by three parallel grooves above which are fan-shaped ornaments punctuated. At the bottom of the Kratêr inside are grooved lines radiating from a circle. *Chiusi* or *Volterra.*

Dur. No. 1398.

167. ———— LXII. 6¾ in. by 6⅝ in. Supported by four Caryatid figures with long hair and girdled tunics, holding baskets over their heads with both hands. On the body of the vase same ornaments as on last; base reeded. *Chiusi* or *Volterra.*

Dur. No. 1403.

168. Caryatid figure from a Kratêr. 3¾ in. The execution of the hair and features more careful than that of the figures on Nos. 165-7. Round the neck a collar. On the head a *polos* by which it has been attached to a vase. The tunic has a girdle and a border of hatched lines. *Vulci.*

169. Situla. lxiii. 11¾ in. Two ears rise above the brim to support the handle, which is fixed like an arch across the mouth, and terminates at each end in bird's heads. Round the mouth is a zigzag border incised, and on the foot the commencement of an egg moulding may be traced. *H.*

D'Hancarville, I. Pl. 100.

170. Caryatid Figure from a Kratêr. 3½ in. Clad in a talaric tunic, the hair long and falling over the breast in two curls held in the hands. On each side a pendant recurved wing fastened by straps across the shoulders. The tunic, wings, arms, and hair are covered with hatched lines.

171. Oinochoê. xxii. 11½ in. Round the body the Nemean Lion thrice repeated. Each lion is flanked by the club of Hercules. Round the neck two grooved lines. Mouth trefoil, and surmounted at the juncture with the handle by two circular plates. *Vulci.*

172. Caryatid Figure from a Kratêr. 3¼ in. Clad in a talaric tunic with a deep fringe, and ornamented with a punctuated lozenge pattern. Round the neck is a collar. The head attire much resembles that of *Athor*, the Egyptian Venus. The hair is parted, and falls over the breast in two long tresses curling at the end. The hair and ornaments executed in hatched lines.

173. Oinochoê. xxii. 11½ in. Round the body, between bands of grooved and zigzag lines, a row of five pigeons. On the shoulder an egg moulding. On the neck a zigzag ornament on a ridged and grooved band. The mouth trefoil with a ridged border, below which on each side of the spout an eye rudely incised. The handle terminates on the mouth in two rams heads. *T.*

174. ———— lxiv. 16 in. The body and shoulder encircled by a double row of pendants, points opposed. The mouth trefoil. The handle deeply grooved, and terminating at its upper juncture in a female head, on each side of which is a recurved ridge running halfway round the brim. The hair of this head falls in long tresses at the sides, and is knotted in a club behind. *Chiusi* or *Volterra.*

Dur. No. 1415.

175 Upper part of Caryatid figure from a Kratêr. 1½ in. Like No. 164. On the head an abacus. The arms are wanting. The hair falls in recurved tresses on the shoulders.

176. Oinochoê. xxii. 11¾ in. Same as No. 173. *T.*

176.* Canopic Jug. lxv. 9$\frac{8}{10}$ in. Round the body a frieze of lions in relief devouring boars heads. Above and below, a grooved and ridged band, the upper one ornamented with an incised zigzag. On the shoulder a frieze of lions couchant. Above, a grooved and ridged band. On the neck, opposite the handle, a face in relief, with two long tresses hanging down the neck; above, a ridged and grooved moulding ornamented with an incised zigzag. The handle is broken off; it has terminated on the shoulder in birds heads. The cover is surmounted by a small bird, and has incised on it a honey-suckle ornament and a zigzag band. *Chiusi. M.*

176** ———————— lxvi. 10 in. Has on the neck a face in relief like the last. Shoulder, neck and handle ornamented with grooves, ridges and incised zigzags. Cover as last. *Chiusi. M.*

176*** Canôpic Jug. lxvi. Same as last. *Chiusi. M.*

177 Amphora. lxvi. 11¾ in. Round the shoulder an egg moulding between two ridged and grooved bands. Round the neck a ridged and grooved band. The cover is in the form of a cupola tapering to a point, and is encircled by an embossed egg moulding. The handles expand at the upper juncture into two plates, on each of which is a face in relief. *T.*

178. Lebês. lxvii. 8½ in. by 14¼ in. The shoulder is encircled by a double row of embossed pendants, point to point, in which at regular intervals are four circular flowers. On the brim above each of these flowers, recurs an object which perhaps represents an *astragalus.*

179. Vase in the shape of a Pecten shell. lxviii. 6½ in. *T.*

180. Oinochoê. lix. 6¼ in. Round the body a frieze in relief in which the same subject is repeated several times, and has apparently been impressed on the clay from a cylinder. The groups represented are three draped figures, one of whom holds a caduceus,—then a naked and a draped figure conversing, followed by a naked figure holding a spear,—then a group of two naked figures standing facing each other,—between them a spear and a wreath,—then a figure holding a spear. *S. B.*

180.* DEEP TWO HANDLED CUP. LXX. 5 in. by 3½ in. Round the body a group in relief of a man standing between two lions, repeated so as to form a double frieze. *Chiusi. M.*

181. KRATÊR. LI. 5¼ in. by 6 in. The foot restored. Round the body a frieze impressed from a cylinder, representing two groups, a female on a high-backed chair, before whom stand two female figures with outstretched arms, and followed by a male figure. In the second group is a female seated on an *okladias*, or folding stool; before her stands a female holding in her right hand a flower, in her left a wreath, behind whom stands a male figure with the right hand raised to the mouth. *T.*

182. ——— LI. 5 in. by 6 in. The foot restored. Round the body a frieze impressed from a cylinder, consisting of two groups. The first represents a bearded, seated figure, probably Zeus, holding a spear in one hand, and a *phialê* in the other. His chair has an upright back terminating in the head of a gryphon; under the chair is a bird, apparently a stork. Before him is a naked male figure holding a bow, probably Apollo, followed by two draped females, perhaps Letô and Artemis. In the second group is a draped female figure seated on an *okladias*, and holding a flower; behind are two men holding spears, in front stands a female, behind whom is a male figure holding a spear, and leading another female forward by the wrist into her presence. *T.*

183. ——— LI. 5⅝ in. by 5¾ in. Round the body is a frieze nearly similar in subject to that of the last. *Vulci.*

Dur. No. 1401.

183*. JAR. LXXI. 1 ft. $\frac{7}{10}$ in. Black Etruscan ware. Round the body a double frieze impressed from a cylinder; two male figures with branches in their hands are holding a horse. In front of this group is a Chimæra. *Chiusi. M.*

183**. —— LXXI. 1 ft. ⅜ in. Same frieze. *Chiusi. M.*

184. KRATÊR. LXXII. 5¼ in. by 4¼ in. The bowl reeded in imitation of the calyx of a flower. *T.*

RED ETRUSCAN WARE.

184*. JAR. LXXIII. 3 ft. 9 in. Reddish gritty ware. The

body fluted. On the shoulder a group repeated three times so as to form a frieze. Two chariots in rapid movement, under the horses of the foremost a hare, under those of the second a dog running, in front are three combatants on foot. On the neck a raised zigzag pattern. *Cervetri.*

185. HYPOKRATÊRION OR SAUCER. LXXIV. 4 in. by 1 ft. 6¾ in. Round the brim and repeated on the inside of the mouth is a frieze impressed from a cylinder, representing a bull devoured by two lions. *Cervetri.*

186. ——— LXXIV. 6 in. by 1 ft. 4 in. A frieze, impressed like that of No. 185, runs round the brim, and is repeated on the inside of the mouth. It represents two figures, apparently draped females, with conical caps, reclining on a couch beneath which are two birds. At the head of the couch stands a naked male figure playing on the double flute; at the foot are two vases, one placed on the other, and a branch. Towards these a naked male figure is advancing, raising his right hand and holding an instrument in shape like a hatchet, but perhaps intended for a strainer; before him is a branch inclined. Behind this group is a female stretched at full length on a couch, with a low table at the side; a naked male figure advances towards the foot of the couch. The whole subject is repeated seven times. These friezes are bordered by an astragalus moulding incuse. *Cervetri.*

187. ——— LXXIV. 5 in. by 1 ft. 4¾ in. On the brim and repeated round the inside of the lip is a frieze, similarly impressed, representing a hare chased by two dogs, who are urged on by the huntsman. The course of the hare is arrested by another huntsman kneeling and holding up a shield in front of it. This subject is repeated eight times on the brim, and seven times inside the lip. *Cervetri.*

MISCELLANEOUS VARNISHED WARE MOSTLY OF THE EARLY PERIOD.*

188. PHIALÊ. LXXV. 1 ft. dr. Clay pale, varnish red; slightly depressed towards the centre. *Cervetri.*

* The vases of this class are chiefly found in the same tombs as the early Greek vases with painted figures.

189. PHIALÊ. LXXVI. 1 ft. 5 in. dr. Clay pale, varnish red; on the edge two holes by which it has been suspended to a wall. *Cervetri.*

190. DEEP PHIALÊ. LXXVII. 2 in. by 8 in. Clay pale, varnish red; round the bottom two deep concentric grooves. *Cervetri.*

191. ——— XLI. $2\frac{1}{4}$ in. by $7\frac{3}{4}$ in. Clay pale, varnish black. On the inside a circle hatched.

192. PINAX. LXXVIII. $2\frac{1}{4}$ in. by 7 in. Clay pale, varnish black; discoloured in the baking.

193. ——— LXXVIII. $1\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Clay pale, varnish black. *Vulci?*

194. ——— LXXVIII. $1\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Clay pale, varnish black; on the inside within a circle four circular flowrets stamped in. *Vulci* or *Cervetri.*

195. ——— LXXIX. $1\frac{5}{8}$ in. by $6\frac{3}{4}$ in. Clay pale, varnish black; in the centre a spot of fainter colour. *Vulci* or *Cervetri.*

196. ——— LXXVIII. $1\frac{3}{4}$ in. by 7 in. Clay pale, varnish black; in the centre a spot. *Vulci* or *Cervetri.*

197. BOWL. LXXIX. $1\frac{1}{2}$ in. by $6\frac{1}{4}$ in. Clay ash-coloured, varnish dark green. Round the edge a moulding. *Vulci* or *Cervetri.*

198. PINAX. LXXVIII. $1\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Clay pale, varnish black; imperfectly baked. *Vulci* or *Cervetri.*

199. ——— LXXX. $2\frac{1}{4}$ in. by 6 in. Clay pale, varnish black. *T.*

200. BOWL. LXXXI. $2\frac{1}{2}$ in. by 6 in. Clay pale, varnish dark with a metallic lustre both inside and out. Lips slightly recurved. On the bottom inside three concentric circles. The foot left unvarnished. *Vulci* or *Cervetri.*

201. DEEP PHIALÊ LXXXII. $2\frac{1}{4}$ in. by $6\frac{1}{2}$ in. Clay pale, varnish black; the lip recurved and encircled by a pale unvarnished band. *T.*

202. ——— LXXXII. $2\frac{3}{4}$ in. by $6\frac{3}{4}$ in. Clay pale, varnish black, with metallic lustre. Round the lip pale unvarnished band, on the bottom of the foot two black concentric circles. Inside varnished black with an orange spot in the centre. *Sl.*

203. PINAX. LXXX. 2⅛ in. by 3¾ in. Clay pale, varnish black. On the brim a ridged moulding. *Vulci.*

204. DEEP PHIALÊ. LXXIX. 2½ in by 6¾ in. Clay, varnish and ornaments nearly similar to those of No. 202. *T.*

205. DEEP TWO-HANDLED CUP. LXXXIII. 3 in. by 4½ in. Clay pale, varnish black. Round the body a pale unvarnished band ornamented with vertical wavy lines, mouth deeply grooved. *Sl.*

206. ———— LXXXIII. 3⅜ in. by 5⅜ in. Clay pale, varnish black. The foot and neck encircled by a red band. At the bottom a circular red spot. *Sl.*

207. ———— LXXXIII. 3⅛ in. by 5 in. Clay pale, varnish black. On a pale unvarnished band round the body alternate ivy leaves and triglyphs. *H.*

D'Hancarville, III. Pl. 122.

208. ———— LXXXIII. 3 in. by 5 in. Clay pale, varnish black. The body encircled by a broad and narrow pale unvarnished band. At the bottom of the foot three black concentric bands. Inside lead colour. *Sl.*

209. ———— LXXXIII. 3 in. by 4½ in. Clay pale, varnish black. On a pale unvarnished band round the body stars with black and white rays. Below, a narrow pale band. On the bottom of the foot three concentric black bands. *T.*

210. ———— LIII. 2 in. by 2¾ in. Clay pale, varnish black; round the body a black band, above, a row of vertical black stripes. Inside black with a pale central spot. *Sl.*

211. TWO HANDLED CUP. LXXXIII. 1⅝ in. by 2⅞ in. Clay pale, varnish black. On the body a broad pale band ornamented with black pendants touched with red, on the bottom of the foot a dark band. *T.*

212. OINOCHOÊ. XXXVII. 6⅛ in. *Vulci.*
213. ———— XXXVII. 6¼ in. *Vulci?*
214. ———— XXXVII. 5¾ in. *Vulci.*
215. ———— XXXVII. 5 in. The handle divided so as to be held by separate fingers and surmounted by an ivy bud; on each side of the upper juncture are two projections on the rim.

Clay pale, covered with modern dark green paint.

216. ———— XXXVII. 7½ in. *Vulci.*

217. Two handled vase. xlv. 6¾ in. Wants the cover. Clay pale, varnish black. *Vulci.*

218. Amphora. lxxxiv. 8¾ in. Clay pale, covered with modern dark green paint.

219. ——— lxxxiv. 9½ in. Clay pale, covered with modern dark green paint,

220. Hydria. lxxxv. 10 in. Clay pale, covered with modern dark green paint.

221. Oinochoê. lxxxvi. 3 in. Clay pale, covered with modern black paint.

222. Deep two handled cup. liii. 10¼ in. by 11½ in. Clay pale, varnish black; fabric like that of Nola. Round the lip a band of undulating lines incised. On the bottom of the foot concentric black bands.

223. Amphora. lxxxiv. 4 in. Clay pale, varnish black; on the shoulder, on one side, festoon, zigzag lines, and row of dots, on the other side egg moulding. On each side of the neck, two lotos flowers drawn in black on the clay.

224. Two handled Cup. lxxxvii. 5½ in by 3 in. Clay pale, varnish black.

225. Kratêr. lxxxviii. 1 ft. 1½ in. by 11 in. Clay pale, varnish black. Round the lip the mæander ornament drawn on the clay in black between two rows of dots, and repeated on the handles without the dots. On the bottom of the foot, characters, Pl. A. 225.

226. Two handled cup. lxxxvii. 2½ in. by 4½ in. Clay pale, varnish lead coloured.

227. Oinochoê. xxii. 1 ft. ½ in. Clay pale, varnish black. On the shoulder a band of waved and vertical lines.

228. ——— lxxxix. 7⅔ in. Clay straw coloured, unvarnished.

229. ——— lxxxix. 9⅔ in. Clay pale, varnish of a mottled brown colour. Round the body a black band.

230. ——— lxxxix. 8¾ in. Clay pale, varnish black. *Vulci.*

231. ——— lxxxix. 8½ in. Clay pale, varnish red. On the shoulder a waved wreath, and on each side of the mouth a circular flower in white.

232. Oinochoê. LXXXIX. $7\frac{5}{8}$ in. Clay pale, varnish black. *T.*

233. One handled Vase. XC. $3\frac{1}{2}$ in. by $3\frac{8}{10}$ in. Clay pale, varnish black. Round the shoulder three triglyphs between two narrow black bands. *T.*

234. Oinochoê. LXXXIX. $7\frac{1}{4}$ in. Clay pale, varnish dark green.

235. ——— LXXXIX. 6 in. Clay pale, varnish black with iridescence. *Vulci.*

236. ——— LXXXIX. $6\frac{1}{2}$ in. Clay pale, varnish black with iridescence. The body encircled with a myrtle wreath and narrow bands, and the neck by a narrow band and a double row of beads in white and red.

237. ——— XCI. $6\frac{1}{2}$ in. Clay pale, varnish black. *Cervetri.*

238. Kyathis. XXXIII. 6 in. by 4 $\frac{7}{10}$ in. Clay pale, varnish black.

239. Bowl. LXXXI. $3\frac{7}{8}$ in. by $7\frac{1}{4}$ in. Clay pale, varnish black; the foot of a pale colour.

240. ——— LXXXI. $2\frac{1}{2}$ in. by $6\frac{1}{8}$ in. Clay pale, varnish black; on the bottom, inside, four honeysuckle ornaments punched in. *Vulci.*

241. ——— LXXXI. $2\frac{1}{2}$ in. by $5\frac{1}{2}$ in. Clay pale, varnish black. *Vulci.*

242. ——— LXXXI. $2\frac{1}{2}$ in. by $5\frac{1}{2}$ in. Clay pale, varnish black; inside at the bottom, four honeysuckle ornaments punched in. *Vulci.*

243. ——— LXXXI. $2\frac{1}{4}$ in. by $5\frac{3}{4}$ in. Clay pale, varnish black; on the bottom, inside, four honeysuckle ornaments punched in. *Vulci.*

244. ——— LXXXI. 2 in. by $5\frac{1}{2}$ in. Clay pale, varnish black; on the bottom, inside, the head of Medusa in relief, radiated and encircled with crescents and globules; the whole within four hatched concentric circles. *Vulci.*

245. ——— LXXXI. $2\frac{1}{2}$ in. by $4\frac{7}{8}$ in. Clay pale, varnish black with iridescence; partially spotted with red from imperfect baking. *Vulci.*

246. Vase with two handles. XCII. $4\frac{1}{2}$ in. by $5\frac{1}{4}$ in. Clay ash-coloured, has been varnished. *H.*

D'Hancarville, IV. Pl. 48.

247. Oinochoê. xxxii. 10½ in. Clay pale, varnish black; round the body three red bands, each between two white lines. *Vulci.*

248. ——— xix. 8½ in. Clay pale, varnish brown; lower half unvarnished; trefoil mouth, much pinched in. *T.*

249. Cover of an Oinochoê. 5 in. by 4½ in. Clay pale, varnish black; in the centre a stud.

250. Oinochoê. xciii. 7 in. Clay pale, varnish black, but probably modern; fabric like that of the Basilicata; neck encircled by a wreath with fillets incised. *H.*

D'Hancarville, I. Pl. 123.

251. ——— xix. 6¼ in. Clay pale, varnish black; lower half unvarnished. *Vulci ?*

252. ——— xxiii. 8¼ in. Clay pale, varnish black; round the body five honeysuckle ornaments, drawn in black on the clay; the neck encircled by a row of beads, white on a black ground.

253. ——— xix. 8½ in. Clay red, varnish black; fabric of the Basilicata; foot left unvarnished. *T.*

254. Pinax. xciv. 2 in. by 1 ft. 1 in. Clay pale, varnish black with iridescence; the centre encircled by a red band and parallel incised lines.

255. ——— lxxx. 1¾ in. by 10¼ in. Clay pale, varnish black; the rim raised; the centre encircled by concentric grooves.

256. ——— lxxx. $1\frac{8}{10}$ in. by 9¾ in. Clay pale, varnish black; in the centre a circular hollow; lip turned over.

257. ——— xciv. $1\frac{7}{10}$ in. by 8¾ in. Clay pale, varnish black; round the centre a hatched circle.

258. ——— xciv. $1\frac{6}{10}$ in. by 8¼ in Clay pale, varnish jet black; round a central ornament a hatched circle.

259. ——— lxxx. $1\frac{2}{10}$ in. by 8½ in. Clay pale, varnish jet black; round a central ornament two concentric grooved circles. *Vulci.*

260. ——— lxxviii. $1\frac{7}{10}$ in. by 8¼ in. Clay pale, varnish jet black; round a central flowret punched in, a circular hatched band. *Vulci.*

261. ——— lxxviii. $1\frac{6}{10}$ in. by 8 in. Clay pale, varnish jet black; same ornaments. *Vulci.*

262. PINAX. LXXVIII. $1\frac{6}{10}$ in. by $7\frac{3}{4}$ in. Clay pale, varnish black; in the centre, hatched circular band. *Vulci.*

263. ——— LXXVIII. $1\frac{6}{10}$ in. by $7\frac{3}{8}$ in. Clay pale, varnish black; similar ornaments. *Vulci.*

264. ——— LXXVIII. $1\frac{6}{10}$ in. by $7\frac{3}{4}$ in. Clay pale, varnish black; in the centre a lead coloured spot. *Vulci.*

265. ——— LXXVIII. $1\frac{9}{10}$ in. by $7\frac{1}{2}$ in. Clay pale, varnish black; in the centre an orange coloured spot encircled by an incised line. *Vulci.*

266. ——— LXXVIII. $1\frac{7}{10}$ in. by $7\frac{3}{4}$ in. Clay pale, varnish lead-coloured; in the centre concentric lines. *Vulci.*

267. ——— LXXVIII. $1\frac{7}{10}$ in. by $7\frac{1}{2}$ in. Clay pale, varnish lead-coloured; round the centre a double band of hatched lines. *Vulci.*

268. ——— LXXVIII. $1\frac{8}{10}$ in. by $7\frac{1}{2}$ in. Clay pale, varnish lead-coloured; in the centre a dark spot encircled by a hatched band and incised line, within which a monogram, punched in, is repeated four times. *Vulci.*

269. ——— LXXX. $1\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Clay pale, varnish black; round a central star of eight rays a band of hatched lines. *Vulci.*

270. ——— LXXVIII. $1\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Clay pale, varnish black; the centre encircled by a hatched band and incised lines. *Vulci.*

271. ——— LXXVIII. $1\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Similar. *Vulci.*

272. ——— LXXVIII. $1\frac{7}{10}$ in. by $7\frac{1}{2}$ in. dr. Clay pale, varnish black; on the inside a star of seven rays punched in, round which is a band of hatched lines. *Vulci.*

273. ——— LXXVIII. $1\frac{1}{2}$ in. by $7\frac{3}{4}$ in. Clay pale, varnish dark green. *Vulci.*

274. ——— LXXVIII. $1\frac{1}{2}$ in. by 7 in. Clay pale, varnish dark green. *Vulci.*

275. ——— LXXVIII. $1\frac{3}{4}$ in. by $7\frac{1}{2}$ in. Clay pale, varnish black. *Vulci.*

276. ——— LXXVIII. $8\frac{1}{2}$ in. dr. Clay pale, varnish black.

277. ——— LXXVIII. $1\frac{5}{8}$ in. by $7\frac{5}{8}$ in. Clay pale, varnish black; round the centre a band of hatched lines. *Vulci.*

278. ——— LXXVIII. $1\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Clay pale, varnish black; round the centre a band of hatched lines. *Vulci.*

279. PINAX. LXXVIII. 1½ in. by 7½ in. Clay pale, varnish black. *Vulci.*

280. ——— LXXVIII. 1½ in. by 7½ in. Clay pale, varnish black; discoloured in the baking. *Vulci.*

281. ——— XCV. 1⅞ in. by 6⅝ in. Clay pale, varnish black. *T.*

282. ——— LXXVIII. 1⅝ in. by 7¼ in. Clay pale, varnish black. *Vulci.*

283. ——— LXXVIII. 1¾ in. by 7 in. Clay pale, varnish black; the centre crimson with four honey-suckle ornaments punched in, round which a triple line hatched. *Vulci.*

284. ——— LXXVIII. 1½ in. by 7¼ in. Clay pale, varnish black; round the centre a double hatched line; round the lip a double groove. *Vulci.*

285. ——— LXXVIII. 1½ in. by 6½ in. Clay pale, varnish dark green; in the centre a star encircled by five honey-suckle ornaments punched in, and a triple hatched band.

286. ——— XCVI. 2¾ in. by 5½ in. Clay pale, varnish black; in the centre a female head, the hair bound with a *sphendonê* and a *kekryphalos* on which is a honeysuckle ornament, the whole encircled by a border of waves.

287. PHIALÊ. XCVII. ¾ in. by 5½ in. Clay pale; in the centre a hole.

288. ——— XCVII. ¾ in. by 5 in. Clay pale.

289. ——— XCVII. ¾ in. by 3¼ in. Clay pale.

290. ——— XCVII. ¾ in. by 5¾ in. Clay pale, has been coloured red.

291. ——— XCVII. ¾ in by 5½ in. Clay pale; the word *Crai* inscribed in Etruscan characters. Pl. A. 291.

292. PINAX. XCVI. 1 in. by 5¾ in. Clay pale, varnish black; style like that of the Basilicata; a female head with a radiated crown, the *kekryphalos*, and earrings, the whole encircled by a border of waves.

293. ——— XCVI. 2⅛ in. by 5¾ in. Clay pale, varnish black; a female head with a radiated crown, the *sphendonê*, the *kekryphalos*, and a necklace of beads; the whole encircled by a border of waves.

294. ——— XCV. 2 in. by 6⅜ in. Clay pale, varnish

red; a small central circle, round which are inscribed Etruscan characters. Pl. A. 294.

295. PINAX. XCVI. $2\frac{5}{8}$ in. by $6\frac{1}{4}$ in. Clay pale, varnish black, like that of Nola.

296. ——— LXXVIII. $\frac{3}{4}$ in. by $5\frac{1}{4}$ in. Clay pale, varnish of a dark colour.

297. ——— LXXVIII. $\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Clay pale, varnish of a dark colour; near the edge three holes by which it has probably been suspended.

298. ——— LXXVIII. $1\frac{1}{4}$ in. by $5\frac{3}{4}$ in. Clay pale, varnish black; fabric like that of the Basilicata; in the centre a lion's face punched in.

299. ——— XCVI. $1\frac{3}{8}$ in. by 6 in. Clay pale, the upper surface varnished black, with an orange spot in the centre; the under surface red.

300. ——— XCVI. $2\frac{1}{4}$ in. by $5\frac{3}{4}$ in. Clay pale, upper surface varnished black; on the under surface a black band.

301. ——— XCV. 2 in. by 6 in. Clay pale, with black concentric circles.

302. ——— XCVI. $2\frac{3}{8}$ in. by $5\frac{1}{4}$ in. Clay pale, varnish black; star of four rays, in each compartment three berries clustered, the whole encircled by a border of waves.

303. ——— XCVI. 2 in. by $5\frac{3}{4}$ in. Clay pale, varnish black; star as last, between each division an ivy leaf, the whole encircled by a border of waves.

304. ——— XCVI. $2\frac{1}{4}$ in. by $5\frac{1}{2}$ in. Ornaments as last. *Cervetri.*

305. ——— XCVI. $2\frac{1}{4}$ in. by $5\frac{3}{4}$ in. Clay pale, varnish red; star of four rays, in each division three berries clustered; the whole encircled by a border of waves.

306. ——— XCVI. 2 in. by $5\frac{1}{2}$ in. Clay pale, varnish black; star as before, in each division cluster of seven berries.

307. ——— XCVI. $2\frac{1}{4}$ in. by $5\frac{1}{2}$ in. Clay ash-coloured, varnish black; in two divisions cluster of three berries.

308. ——— XCVI. 2 in. by $5\frac{3}{4}$ in. Clay pale, varnish black; in each division cluster of three berries.

ITALIAN VASES

OF ARCHAIC GREEK STYLE.

309. Two handled Vase. xlv. 7 in. by 7 in. Clay ash-coloured; design black with incised lines; ram between two lions, and lion between two deer; the field *sémé* with flowers and spots.

Dur. No. 956.

310. ——— xlv. $6\frac{3}{4}$ in. by $7\frac{1}{2}$ in. Clay ash-coloured; design black with incised lines; goat between two panthers and panther between two deer; the field as that of No. 309.

Dur. No. 955.

311. ——— xlv. $5\frac{3}{4}$ in. by $5\frac{1}{4}$ in. Clay pale; design black and red, with incised lines; round the body a band of interlaced lotos flowers and buds. *R. P. K.*

312. Jug with handle. xcviii. $7\frac{1}{2}$ in. by $6\frac{1}{4}$ in. Clay ash-coloured, varnish black; the body ornamented by chequered bands, lozenges and interlaced lines; at the bottom a wheel; on the handle two studs. *H.*

D'Hancarville, I. Pl. 46.

313. Two handled Vase. xlv. $4\frac{1}{8}$ in. Clay fawn-coloured; round the body and neck plain black bands.

314. ——— xcix. $5\frac{1}{4}$ in. by $4\frac{1}{2}$ in. Clay ash coloured; style like that of the later vases of the Basilicata; on each side a band of ivy leaves in red, partially restored.

315. ——— c. $8\frac{3}{4}$ in. Clay ash-coloured; design red and black; round the body laurel wreath, the handles studded with four circular plates.

316. ——— xlv. $6\frac{3}{4}$ in. by $6\frac{1}{4}$ in. Clay pale; design black and crimson with incised lines; frieze composed of two groups; a waterfowl between two tigers, and a goat facing a tiger twice repeated; field *sémé* with flowers.

Dur. No. 981.

317. ——— xlv. $6\frac{3}{4}$ in. by $7\frac{3}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; a frieze formed by

the group of a panther and a goat three times repeated with a slight variation; field *sémé* with flowers. *H.*

D'Hancarville, IV. 55, II. 119.

318. KRATÊR. CI. 4½ in. Clay fawn-coloured; design dark; style like that of the Athenian vases; on the body lozenges formed of interlaced lines, between divisions like triglyphs; handles twisted. *T.*

319. JAR WITH TWO HANDLES. CII. 4⅝ in. Clay fawn-coloured; round the body a black band on which is a row of laurel leaves in white. *Sl.*

320. ———— CII. 4 in. Clay fawn-coloured; round the body a band half red and half black, on which is a row of white honeysuckle ornaments; round the neck a border of hatched lines.

321. JAR. XLIV. 3¼ in. Clay fawn-coloured; round the neck a wreath of black leaves, below, the same wreath repeated in white on a black ground.

322. ASKOS. CIII. Height 4 in. Length 6 in. Clay ash-coloured; design black and crimson, composed of parallel lines and bands; opposite the mouth a spout. *H.*

D'Hancarville, II. Pl. 87.

323. JAR. XCII. 2⅜ in. Clay red; the body encircled by a plain black band, on one side of which is a row of zig-zags in white; above, on the same side of the vase, a wave pattern on the mouth. *Sl.*

324. SHALLOW TWO HANDLED CUP. LIX. 2⅝ in. by 4¾ in. Clay ash-coloured; design red, white, black and crimson with incised lines; round the body a row of objects like the Amazonian *pelta*. *T.*

325. HYDRIA. LXXXV. 4¼ in. Clay pale; design red and crimson; on the body a band of curved lines with two wheels. *Sl.*

326. OINOCHOÊ. XCIII. 8¾ in. Clay ash-coloured; on the body five black bands. *Vulci.*

327. VASE WITH ONE HANDLE. XCVIII. 5 1/10 in. Clay ash-coloured; round the body red and crimson bands. *H.*

D'Hancarville, II. Pl. 82.

328. DEEP TWO HANDLED CUP. LIII. 5¼ in. by 7½ in. Clay ash-coloured; design black and crimson with incised

lines; frieze of goat, panther and waterfowl; field *semé* with flowers.

Dur. No. 975.

329. DEEP TWO HANDLED CUP. LIII. $5\frac{1}{4}$ in. by 7 in. Clay ash-coloured; design black and crimson with incised lines; frieze of goat between two panthers, and a waterfowl; field *semé* with flowers.

Dur. No. 976.

330. KRATÊR WITH COLUMNAR HANDLES. CIV. $11\frac{1}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; two friezes, 1. a swan between two panthers,—a swan between two birds with ears; 2. a goat facing a panther, four times repeated; on each handle a bird with ears,—under each a pair of pigeons.

Dur. No. 950.

331. DEEP TWO HANDLED CUP. LIII. 5 in. by $7\frac{1}{2}$ in. Clay ash-coloured; design black and crimson with incised lines; frieze of goat between two panthers; the field *semé* with flowers.

Dur. No. 954.

332. ———— LIII. $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Clay ash-coloured; design black and crimson with incised lines; frieze of five swans; the field *semé* with flowers.

Dur. No. 906.

333. JUG. XXVII. $7\frac{1}{2}$ in. Clay ash coloured; design black, crimson, and white, with incised lines; two rows of intersecting semicircles *semé* with spots, and bordered by white lines and crimson bands.

334. PANATHENAIC AMPHORA. CV. 7 in. Clay ash-coloured; design black and crimson with incised lines; two friezes; a swan and panther,— a goat between two panthers; the field *semé* with flowers. *T.*

335. ———— CV. $5\frac{1}{2}$ in. Clay ash-coloured; design black and crimson with incised lines; frieze of five pigeons cleaning their wings, and a flower; the field *semé* with flowers.

336. ———— CV. $4\frac{1}{4}$ in Clay ash-coloured; round the body black bands and rows of pellets. *T.*

337. OINOCHOÊ. CVI. $4\frac{6}{10}$ in. Clay ash-coloured; design black and crimson with incised lines; swan between two

birds with ears, behind, a panther and a pigeon; the field *semé* with flowers. *H.*

338. ARYBALLOS. CVII. 4 in. Clay ash-coloured; design black and crimson with incised lines; two lions confronted; between them a hare placed vertically; the field *semé* with flowers.

Dur. No. 879.

339. ALABASTRON. CVIII. 6 in. Clay pale; design black with incised lines; two Sirens flying to the right; the one in front turns back to look at her companion who is playing on the double flute. *H.*

D'Hancarville, I. Pl. 99.

340. ARYBALLOS. XXXI. $5\frac{9}{10}$ in. Clay ash-coloured; design crimson and red with incised lines; bull between lion and panther; field *semé* with flowers. *T.*

341. ———— XXXI. 6 in. Clay ash-coloured; design crimson and red with incised lines; eagle with wings spread; behind, a bird placed vertically; the field *semé* with flowers. *T.*

342. ———— CVII. 4 in. Clay ash-coloured; design black and crimson with incised lines; floral ornament resembling a thunderbolt,— flowers.

343. ———— CIX. $6\frac{3}{4}$ in. Clay ash-coloured; design black and crimson; frieze of five foxes.

344. ———— CIX. 7 in. Clay ash-coloured; design black and crimson; frieze of five foxes. *H.*

D'Hancarville, IV. Pl. 99.

345. ———— CVII. $5\frac{7}{8}$ in. Clay ash-coloured; design black and crimson with incised lines; two friezes, 1. two cocks confronted, behind, a goose; 2. fox and goose, between them an uncertain object; the field *semé* with flowers. *T.*

346. ———— CVII. $5\frac{7}{8}$ in. Clay ash-coloured; design black and crimson with incised lines; lion-headed bird; the field *semé* with flowers.

Dur. No 917.

347. ———— CVII. $5\frac{3}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; two lions confronted; the field *semé* with flowers.

Dur. No. 881.

348. ARYBALLOS. CVII. $6\frac{1}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; two lions seated, jaws extended, between them a swan; the field *semé* with flowers.

349. ———— CVII. $6\frac{1}{2}$ in. Clay ash-coloured; design black and crimson, with incised lines; lion-headed bird; the field *semé* with flowers. *Vulci.*

Dur. No. 919.

350. ———— CX. $3\frac{1}{4}$ in. Clay ash-coloured; round the body a crimson band between two black bands; the neck encircled by an egg moulding. *T.*

351. PANATHENAIC AMPHORA. CV. $2\frac{7}{8}$ in. Wants the foot. Clay ash-coloured; varnish black; round the body a band of pellets and plain bands; round the neck a wreath of leaves.

352. LÊKYTHOS. CXI. $4\frac{3}{4}$ in. Clay ash-coloured; round the body crimson and brown bands; round the neck an egg moulding in brown.

353. ———— CXI. $3\frac{3}{4}$ in. Clay ash-coloured; round the body brown and crimson bands; the neck encircled by an egg moulding in brown.

354. ———— CXI. $4\frac{1}{2}$ in. Clay ash-coloured; varnish black and crimson; round the body a band of pellets between two broad black and crimson bands, and two narrow bands; on the shoulder three flowers; on the foot, and round the lip an ornament like the calyx of a flower.

355. ———— CXI. $4\frac{1}{2}$ in. Clay fawn-coloured; varnish red; round the body, between two narrow bands, a band of intersecting semicircles; the foot encircled by a row of leaves or an egg moulding.

356. ARYBALLOS. CXII. 4 in. Clay ash-coloured; the body encircled by black and crimson bands; round the foot and shoulder an egg moulding *T.*

357. LÊKYTHOS. CXI. $4\frac{1}{4}$ in. Clay fawn-coloured; round the body seven bands in red and crimson; on the shoulder an egg moulding. *H.*

D'Hancarville, IV. Pl. 65.

358. ARYBALLOS. CVII. $3\frac{5}{8}$ in. Clay ash-coloured; design, which has been retouched, black and crimson with incised lines; bearded male figure with drapery round the loins, raising both hands in adoration; before him a bird with ears.

Dur. No. 918.

359. ARYBALLOS. CX. $2\frac{1}{8}$ in. Clay ash-coloured; design crimson and black with incised lines; swan flying; the field *semé* with flowers.

360. ———— CX. $2\frac{3}{4}$ in. Clay ash-coloured; design brown and crimson; large flower with pointed leaves.

361. ———— CX. $2\frac{1}{4}$ in. Clay ash-coloured; design brown and crimson; flower with five pointed leaves.

362. ———— CX. $2\frac{1}{4}$ in. Clay ash-coloured; design brown and crimson; flower with pointed leaves.

363. ———— CX. 3 in. Clay ash-coloured; design brown and crimson; flower with four pointed leaves. *R. P. K.*

364. ———— CX. 2 in. Clay ash-coloured; design brown and crimson; group of three warriors with swords and Argolic bucklers. *H.*

365 ———— CX. $2\frac{1}{8}$ in. Clay ash-coloured; design black, red and crimson; three warriors armed with Argolic bucklers; four circular flowers. *T.*

366. ———— CX. $2\frac{3}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; three lions, two of them confronted with extended jaws; the field *semé* with flowers.

Dur. No. 880.

367. ———— CX. $2\frac{3}{8}$ in. Clay ash-coloured; design black and crimson with incised lines; Siren or Harpy; in the field three flowers. *T.*

368. ———— CX. $2\frac{1}{2}$ in. Clay ash-coloured; design brown with incised lines; Siren or Harpy; in the field five flowers.

369. ———— CX. $2\frac{1}{2}$ in. Clay ash-coloured; design brown and crimson, with incised lines; five figures, three of them bearded, and all with *chitôns* reaching to the loins, standing in grotesque attitudes and forming two groups; the field *semé* with flowers; on the handle a female head and a flower. *H.*

370. ———— CX. $3\frac{1}{4}$ in. Clay ash-coloured; design black and crimson with incised lines; three horsemen in short *chitôns* and with swords, two of them confronted; in the field flowers and a *pecten* shell. *H.*

371. ———— CX. $3\frac{1}{4}$ in. Clay ash-coloured, varnish black and crimson; round the body three bands; round the shoulder an egg moulding.

372. ———— XXXI. $4\frac{1}{4}$ in. Clay ash-coloured, varnish

black and crimson; round the body broad and narrow bands and two rows of dots; round the shoulder an egg moulding. *H.*

D'Hancarville, III. Pl. 104.

373. Aryballòs. cx. 5¼ in. Clay ash-coloured; design black and crimson with incised lines; two cocks confronted, between them a serpent, behind an owl; in the area three lotos flowers. *Vulci. C.*

374. ———— cx. 5¾ in. Clay ash-coloured; design black and crimson with incised lines; two lions confronted, between them an owl, the area *semé* with flowers. *Vulci. C.*

375. Lêkythos. cxiii. 7¾ in. Clay ash-coloured; the body, shoulder, and neck encircled by alternate crimson and black bands.

376. Aryballos. cvii. 8 in. Clay ash-coloured; design black and crimson with incised lines; owl with expanded wings; the field *semé* with flowers.

Dur. No. 916.

377. Lêkythos. cxiii. 9½ in. Clay ash-coloured; design black and crimson with incised lines; swan between two gryphons. *T.*

378 ———— cxiii. 10 in. Clay fawn-coloured; design black and crimson with incised lines; swan between two crested birds with recurved wings; flower.

Dur. No. 953.

379. ———— cxiii. 11½ in. Clay fawn-coloured; design black and crimson with incised lines; swan between two gryphons. *H.*

380. Kratêr with columnar handles. civ. 11 in. Clay ash-coloured; varnish black; on each side two compartments, in each of which a star; above, on the shoulder, an egg moulding.

380.* ———— civ. $11\frac{2}{10}$ in. Clay ash-coloured; varnish black; on each side two compartments, in each a star; above, on the shoulder, a myrtle wreath.

381. Two handled vase. cxiv. 9⅝ in. Clay pale; varnish black; ornaments imitated from basket work like those of early Athenian vases; on each side between two triglyph-like ornaments a chequered lozenge; under each handle a mæander; on the shoulder a chequered band.

382. Oinochoê. xx. $9\frac{3}{8}$ in. Clay ash-coloured; varnish black; trefoil mouth with a strainer; round the body two broad black bands; the neck black. *H.*

D'Hancarville, III. Pl. 82.

383. Two handled vase. cxv. $6\frac{6}{10}$ in. Clay pale; round the body three black bands; below, figures inserted by a modern hand. *Sl.*

384. Aryballos. cx. $2\frac{1}{2}$ in. Clay ash-coloured; design black with incised lines; a group, twice repeated, of two figures, hands joined, leaping to the right, each clad in a short *chitôn*; the field *semé* with flowers. *C.*

385. Cover of a Vase. 10 in. dr. Clay pale, design black; in style resembling the archaic Athenian vases; round the body a frieze of horses grazing, with a colt and a stork; under the body of each horse a lozenge pattern; in the field groups of zigzag and undulating lines and a chain pattern; in the centre a radiated circular ornament.

386. Pinax. xcvii. $\frac{6}{10}$ in. by $10\frac{3}{4}$ in. Clay ash-coloured; design black and crimson; two concentric friezes composed of a panther facing a goat, repeated several times; on the bottom a wheel; on the rim two holes for suspension.

387. ——— xciv. 10 in. Clay red; design maroon, with accessories in white, and incised lines; in a central circle a mule, a bird is flying towards its rump, another bird is perched on its tail; in the exergue, an aquatic bird flying, and a fox; these central figures are encircled by a frieze representing a hunting scene, three naked male figures are chasing a buck, hind, panther and lion; one of the hunters is hurling the *lagôbolon*; two dogs are attacking the buck; on the rim,— in four compartments formed by egg mouldings, — alternate foxes and dogs.

388. Vase in the form of a Calathus. cxvi. $3\frac{1}{4}$ in. by 4 in. Clay straw-coloured, varnish black; round the body a frieze of birds, and four bands. *Naples. T. B.*

389 Oinochoê. xxiii. $5\frac{1}{4}$ in. Clay ash-coloured; design black with accessories in crimson, and incised lines; early Greek style; a lion and panther; under each a bud,— between, flowers. *Naples. T. B.*

390. ——— cxvii. 1 ft. $3\frac{1}{4}$ in. Clay fawn-coloured; design black with accessories in crimson, and incised lines; three friezes of animals; 1. a goat, a panther and a boar;

2. a goat followed by a panther twice repeated,—between the two groups a swan; 3. five panthers following each other to the right; the field of each frieze *semé* with flowers; the handle terminates on the lip in two circular plates, each ornamented with a flower.

Dur. No. 988.

391. ARYBALLOS. XXXI. $3\frac{1}{4}$ in. Clay ash-coloured; varnish black; the body encircled with eighteen narrow and two broad bands; round the neck a toothed ornament resembling the calyx of a flower.

392. OINOCHOÊ. CXVIII. 8 in. Clay ash-coloured; varnish black with accessories in crimson; retouched; two panthers moving in opposite directions; the field and neck *semé* with flowers. *H.*

D'Hancarville, II. Pl. 117.

393. DOUBLE VASE. CXIX. $3\frac{1}{2}$ in. Clay pale; encircled by parallel bands in black and crimson. *T.*

394. SHALLOW VASE WITH ONE HANDLE. CXX. $3\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Clay ash-coloured; varnish black; mouth circular and recurved so as to form an inner concentric groove; round the mouth a frieze of lions, Sphinxes, and Sirens,—between some of the figures thunderbolts or honey-suckle ornaments. *H.*

D'Hancarville, II. Pl. 104.

395. DOUBLE VASE. CXIX. 4 in. Clay fawn-coloured; round the body black and crimson bands; the shoulder and brim encircled by a row of pendants.

396. OINOCHOÊ WITH COVER. CVI. $7\frac{7}{10}$ in. Clay ash-coloured; design black and crimson with incised lines; the body encircled by a frieze with the following groups, a panther and bull,—a panther and waterfowl,—a panther facing a goat,—the field *semé* with flowers. *T.*

397. ———— CXIII. $9\frac{1}{2}$ in. Clay ash-coloured; design black and crimson with incised lines; on a narrow band round the body a frieze with the following groups,—a Siren or Harpy facing a stag,—two bulls confronted,—a panther and a boar confronted,—a lion in pursuit of a goat; above, a band of intersecting semicircles or scales, and an egg moulding.

398. ———— CXVII. 1 ft. $1\frac{1}{4}$ in. Clay fawn-coloured; design red with crimson accessories and incised lines;

two friezes; a boar between two lions,—a goat between two panthers; the field *semé* with flowers.

Dur. No. 987.

399. Pyxis with handles. cxxi. $2\frac{1}{8}$ in. by 4 in. Clay ash-coloured; body and cover encircled with zigzag, and chequered bands in black and crimson; on the cover a star. *T.*

400 ——— cxxi. 2 in. by $3\frac{1}{2}$ in. Clay ash-coloured; encircled by a chequered and plain band and a rude mæander ornament in black and crimson. *Vulci ?*

401. ——— cxxi. 2 in. by $3\frac{1}{2}$ in. Similar.

402. Small vase without handles. cxxii. $2\frac{3}{8}$ in. Clay ash-coloured; encircled by a row of interlaced lines in brown.

403. Shallow two handled cup. lix. 2 in. by 5 in. Clay ash-coloured; varnish brown; the foot forms the centre of the calyx of a flower.

404. ——— lix. $1\frac{7}{8}$ in. by 4 in. Clay ash-coloured; varnish black; frieze of cocks walking. *Nola.*

405. Alabastron. cviii. $2\frac{7}{8}$ in. Clay fawn-coloured; design maroon and crimson with incised lines; forepart of a lion, jaws extended,—in front an eagle flying; the field *semé* with flowers.

406. Aryballos. cvii. $2\frac{1}{2}$ in. Clay ash-coloured; design black but nearly effaced; two Gryphons confronted, between them a serpent darting upwards. *Vulci.*

407. Lêkythos. cxi. $2\frac{3}{4}$ in. Clay ash-coloured; varnish black; round the body a frieze of four animals, apparently a lion and dogs.

407* ——— cxi. $2\frac{7}{10}$ in. Clay ash-coloured; design black with incised lines; round the body a frieze composed of a hare seized by a dog, and a dog pursuing a lion; below, a band of flowrets between each of which a *sigma* retrograde, ⨽; the foot forms the centre of the calyx of a flower; round the shoulder a star, between each ray a *sigma* retrograde, ⨽; the mouth forms the centre of another star.

408. Vase or Jar with recurved lips. cxxiii. $3\frac{3}{4}$ in. dr. Clay ash-coloured; design black and crimson with incised lines; lion between two swans; the field *semé* with flowers.

409. Aryballos. cxxiv. $2\frac{3}{4}$ in. Clay ash-coloured.

design black but nearly effaced; the body pierced in the centre so as to form a hollow ring. *H.*

D'Hancarville, IV. Pl. 101.

410. VASE IN THE FORM OF A SATYRIC HEAD. CXXV. $3\frac{2}{10}$ in. Clay ash-coloured; design black and crimson, with incised lines; nose, ears, and chin pointed; on each cheek a flowret; the right ear forms the spout; on the crown a pierced projection for suspending the vase. *Magna Græcia.*

Dur. No. 1263.

411. VASE IN THE FORM OF A HELMETED HEAD. CXXVI. 3 in. Clay pale, varnish black; the *paragnathides* or cheek plates ornamented with flowrets; on the front an honeysuckle ornament, on the crown a volute; the crest surmounted by the spout.

412. VASE IN THE FORM OF A DUCK. CXXVII. Height $3\frac{1}{4}$ in. Length 4 in. Clay ash-coloured; design brown and crimson, with incised lines; in the tail an orifice. *Magna Græcia.*

Dur. No. 1331.

413. ——— CXXVII. Height $3\frac{1}{4}$ in. Length $3\frac{3}{4}$ in. Similar. *Magna Græcia.*

Dur. No. 1330.

414. VASE IN THE FORM OF A DEER COUCHANT. CXXVIII. Height $3\frac{3}{4}$ in. Length $3\frac{1}{4}$ in. Clay fawn-coloured; the ears and spots on the body crimson; the head is detached and forms the cover.

415. ——— CXXVIII. Height $3\frac{1}{2}$ in. Length 4 in. Similar to the last.

416. ——— CXXVIII. Height $3\frac{3}{8}$ in. Length $3\frac{1}{4}$ in. Similar; on the buttock a waterfowl painted. *T.*

417. VASE IN THE FORM OF AN APE. CXXIX. $3\frac{3}{4}$ in. It is seated on its hind quarters, the right fore paw placed on its knee; the left has probably been raised to its head which is broken off; the body spotted brown on a pale clay.

418. DOUBLE HEAD, MALE AND FEMALE. CXXX. $4\frac{1}{2}$ in. Clay fawn-coloured; has been coloured red; the difference of sex indicated by the beard and in the treatment of the curls; the mouth of the vase rises from the crown of the double head.

418* Askos in the form of a Harpy or Siren. cxxxi. Height 7 in. Length 9 in. Clay fawn-coloured; varnish red and black; the head is covered by a *modius* pierced so as to form the mouth of the vase; over the tail a spout. *Girgenti.*

419. Askos. xv. Height 1 ft. ½ in. Length 1 ft. ¼ in. Clay ash-coloured; design black with accessories in maroon; the body encircled by ivy-wreaths, triple vine-wreaths, cymatium and mæander bands; round the base fillets, flowers and wreaths; on the bottom a wheel. *H.*

D'Hancarville, I. Pl. 113.

420. Lebês on a tall stand. cxxxii. 2 ft. 3½ in. Clay ash-coloured; varnish black and maroon; the body encircled by a frieze of goats, and a frieze of lions, goats, and boars; the field of the friezes *semé* with frets, lozenges, flowers, and other ornaments.

421. Oinochoê. xix. 15 in. Clay ash-coloured; design black and crimson with incised lines. Three friezes; 1. a double honeysuckle ornament between two seated sphinxes; on one side a panther and a Siren or Harpy, on the other a panther and boar; 2. three groups of Greek warriors engaged; in the centre a warrior, Ajax, protects with his shield a kneeling archer, Teucer, against the uplifted spear of his adversary, Hector; on the right two warriors contend over a fallen figure; on the left one of the pair of combatants has fallen on his knee; seven horsemen, three on one side, and four on the other, are hastening to take part in the battle; in the field are eagles flying, and flowers; and under the handle is a Siren or Harpy flying; 3. groups of a lion and a goat, and a panther and a goat twice repeated; the field throughout *semé* with flowers. *T.*

422. Hydria. lxxxv. $15\frac{2}{10}$ in. Clay ash-coloured; design black and crimson with incised lines; 1. a Gorgon's head, on either side a Sphinx; under the body of each is a bird pecking the hind feet; 2. rev. a large waterfowl between two cocks, at the side a smaller waterfowl; 3. Frieze of birds resembling the turkey, but supposed to be the guinea-fowl. *Campo—Scala near Vulci.*

Formerly in the Pizzati collection. Inghirami, Vasi Fittili, IV. tav. 302, 308.

422* Oinochoê. xx. 1 ft. 2 in. Clay ash-coloured; design maroon with accessories in white; style very archaic; round the body a chain pattern, in each link of the chain a

bird like a crane, with a long crest hanging down the neck; on the shoulder two horses advancing, face to face, between them two waterfowl, back to back; on the neck a frieze of three male and two female figures placed alternately; the female figures are dressed in the talaric *chitón*; one of them stands between two male figures, crossing arms with them, the other holds in her left hand some uncertain object, and has her right arm crossed with the left arm of a male figure running towards her; between them is a bird like a crane. The level on which these figures stand is broken by triangular projections, which are represented also in the lower frieze,—under the body of one of the foxes,—and between the hind legs of the other. *Civita Vecchia.*

423. Oinochoê. xxiii. $10\frac{1}{2}$ in. Clay fawn-coloured; design black, crimson, and white with incised lines. Frieze of Sphinx, panther and lion to the left; in front of the lion a stork pluming itself and a shrub,—in front of the panther another shrub,—and in front of the Sphinx a tree. Trefoil mouth, on each side of the spout an eye incised; the handle terminates at its upper juncture in snakes' heads.

424. Amphora. lxxxiv. $10\frac{3}{4}$ in. Clay pale, varnish black; design black and crimson with incised lines; 1. aged bearded figure seated in a *biga* of mules; in his right hand he holds the reins, in his left a whip; the chariot and wheel are of a peculiar form; in front, a youthful figure looking back, and a swan; behind, another youth holding in his left hand a spear; all these figures wear mantles, thrown over the left shoulder so as to leave the right arm free, and have long hair; the aged figure wears a diadem; in the field an eagle flying; 2. rev. two youthful horsemen (the Dioscuri?) galloping to the left, under the foremost horse is a hound; the second horse is followed by another hound; in the field, flowrets, and an eagle flying after a snake. *H.*

D'Hancarville, 1. Pl. 91-4. Inghirami, Monum. Etrus. V. Tav. LVII.

425. ———— lxxxiv. $12\frac{2}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. Perseus flying to the right and looking back; he has four wings, one pair recurved, he wears a *chitón* and winged *endromides*; behind, Hermês wearing a short *chitón*, the *petasus* and *talaria*, in his left hand a *caduceus;* in front, a swan with a human head, probably one of the Graiæ, who are described by Æschylus (Promet. 795.) as κυκνόμορφοι or swan shaped;

in the field, flowers and a lotos bud; 2. rev. the Dioscuri on horseback advancing towards each other; each holds in the right hand a spear; between them a swan pluming itself; and on the right, under one handle, an eagle pluming itself; in the area a lotos bud and flowrets.

Panofka, Abhandl. d. k. Akad. d. Wiss. Berlin. 1846. p. 211. taf. 1.

426. AMPHORA. LXXXIV. 1 ft. 1 in. Handles broken off; clay pale, varnish black; design black and crimson, with incised lines, much restored; style archaic; 1. five youths dancing, each clad in a short *chitôn*; the one on the left placing one hand on his companion's head, grasps his hand at the same time; of the other three figures, two dance with their hands resting on their loins, the other rests one hand on his hip, stretching forward the other; 2. two horsemen, the Dioscuri, in short *chitôns* and with spears, galloping, the foremost looks back at his companion who is on a white horse; behind, an eagle flying; the field *semé* with flowers.

427. ———— LXXXIV. $12\frac{2}{10}$ in. Clay pale; design black, white, and crimson with incised lines; style Etruscan; 1. combat of Hêraklês and Hêra at Pylos; she wears a talaric *chitôn* and is armed with a goatskin helmet with long horns, an Argolic buckler and a spear; Hêraklês is clad in the lion's skin, in his right hand he wields his club, at his left side hangs his sword; behind him stands Pallas Athênê, in a talaric *chitôn*, her hair hanging down her neck; behind Hêra, Poseidôn in a short white *chitôn* and holding a trident; between the two combatants a *lebês* or caldron from which issue snakes; behind Hêra another similar caldron; 2. rev. combat of Achilles and Hector, behind Achilles stands Pallas Athênê, clad in a *peplos* and a talaric *chitôn* which she is holding up with her right hand, as if to advance; behind Hector is the wild fig-tree near which Homer (Il. X. 145.)places the scene of the combat. Both warriors are armed with Corinthian helmets, Argolic bucklers, swords and spears which they are in the act of hurling at each other; between the legs of each is a quail; Achilles wears a red *chitôn*; 3. frieze of quails; 4. frieze composed of two boars meeting at a tree, a panther, lion, gryphon and Sphinx; on the neck a pair of panthers, heads conjoined, — rev. another pair, their right forepaws crossed. *Cervetri.*

Archæologia, xxx. p. 342. pl. xviii. Gerhard, Aus. Vas. Pl. cxxvii. p. 150-1.

428. ———— LXXXIV. 1 ft. 2 $\frac{3}{4}$ in. Clay red; design black, crimson and white, with incised lines; style archaic;

1. Combat of two warriors, both armed with Argolic bucklers, helmets, greaves, spears and swords; the combatant on the right has fallen on his right knee; the outside of his shield is painted white; behind him two figures, one with a Bœotian buckler, the other in a white *chitôn* with a crimson outer garment, and holding a spear; behind the warrior on the left is a youth draped like the figure last described, and also holding a spear, and a female figure in a talaric *chitôn*, over which is a crimson mantle; the helmets of the warriors have cheek pieces; that of the one who has fallen has a high crest; under his leg is inscribed ΛΟΙΛΟΙΛ, behind the figure with a Bœotian buckler, COIOI . . . IC; behind the figure on the left ΑΛΟΙΙΟCIE from right to left; 2. rev. combat of Achilles and Memnôn, armed like the preceding pair; Achilles who stands on the right has a bull's head for the device of his shield; Memnôn, who wears a high crested helmet, has fallen on one knee; on either side a youthful horseman in a short *chitôn* gallops up to the scene of action; above the central group is inscribed ΙΟΙΑΙΟΛ; behind the horseman on the right ΚΝΟ; under the opposite horseman CVAPONOIS; 3. two sphinxes confronted,—two pairs of panthers back to back,—two sphinxes, flanked by a pair of sirens or harpies; 4. a goat between two panthers,—an eagle,—a lion and goat confronted. *Vulci.*

Dur. No. 844.

429. Amphora. LXXXIV. $16\frac{7}{10}$ in. Clay pale; much restored; design black and crimson with incised lines; 1. combat over a fallen warrior, probably Greeks and Trojans contending over the body of Achilles or Patroklos; in the centre of the scene stands a warrior in the Greek panoply and with a Bœotian shield, over which is inscribed ΓΙϘESO and below it, . . VISϘES; at his feet lies a dead warrior similarly armed, whom he is defending with uplifted spear; before him fly two warriors armed with Argolic bucklers; between the legs of the hindermost is inscribed OY . . OΛΓE . .; the other between whose legs, ϘESOA, drives his spear, as he retreats, into the back of a prostrate foe; behind the victorious figure is a group of two combatants, both with Argolic bucklers; one has fallen on his knee, his adversary is about to transfix him with his spear; between them is inscribed ΓOEO; all these figures are armed in the Greek panoply and have helmets with cheek pieces, the three fallen warriors have high crests; 2. athletic exercises; two wrestlers, one bearded the other more youthful, grasp each other by the arms,

behind them the *paidotribês* in a talaric *chitôn*; in front of the bearded wrestler his name, SIXVOS "Sichlos" and behind the youth, ΒΙΠΟSTENES, (1) "Hipposthenês;" next an athlete leaping with the *haltêres* over several upright pegs; in front of him O . . ΥΓΟΚSΥ ΝΤΥ, behind, a naked youth holds two leaping poles, before whom, ΟΥΕΡΓΟS; in front, a *paidotribês* who wears a shorter garment over the talaric *chitôn*, and directs the movements of the athlete with his right hand, holding in his left a wand, before him ΟΥΓΕSΘΕ from right to left; behind this group an athlete hurling a *discus*; 3. two Sirens or Harpies, face to face, between them a double honeysuckle ornament,—two panthers, back to back, between them a goat,—a swan,—two panthers back to back, between them another swan; 2. two cocks, face to face, between them a sphinx, regardant, on either flank a panther,—two rams, face to face, between them a panther; 4. two lions, face to face, between them a goat,—two rams, face to face, between them a panther, in front of whose head a flower.

(1) Probably the Spartan Hipposthenês who was the first Victor in the Olympic wrestling match for youths Ol. 37. Pausan. v. 8. 3.

430. AMPHORA. LXXXIV. 1 ft. Clay pale, varnish black; design black, white and red, with incised lines; Pegasus to the right, between two trees, to one of which he is fastened by a halter, round his neck a row of pendent ornaments; the same subject on the reverse; it apparently represents the descent of Pegasus to Mount Parnassus.

431. ———— LXXXIV. $9\frac{2}{10}$ in. Clay pale, varnish black; style coarse; a winged lion walking to the left, below, a leaf of lotos or ivy; on the rev. and neck the honeysuckle ornament combined with ivy leaves.

432. ———— LXXXIV. $8\frac{1}{2}$ in. Clay pale, varnish black; design black with accessories in white; 1. sea lion terminating in a fish's tail, moving to the right; 2. rev. Hippocampus or sea horse moving to the right. *R.P.K.*

433. ———— LXXXIV. $8\frac{3}{4}$ in. Clay red, varnish black; design black with incised lines; style very coarse Etruscan; 1. male figure with drapery hanging from the shoulder, urging forward a hound to the chase; 2. rev. two draped figures, one leaning forward, the other kneeling in front of him with right arm extended, left drawn back. *Magna Græcia.*

Dur. No. 873.

434. Amphora. LXXXIV. $9\frac{3}{4}$ in. Much restored and broken; clay pale, varnish black; design black with incised lines; the figures very doubtful; style coarse; subject, the sacrifice of Polyxena; in the centre a bearded warrior, Ulysses, drags Polyxena to an altar, on the other side of which stands another bearded warrior, Neoptolemos, about to slay her with his sword; behind the bearded warrior is Hecuba, tearing her dishevelled hair; on the reverse two Trojan females,—one rushes forward towards Neoptolemos, tearing her hair with one hand, and with the other raising her drapery above the knee; the other figure is crouched down, tearing her hair with both hands; before this last figure stands Polydôros, draped, his left hand raised in a deprecating attitude.

435. Oinochoê. CXXXIII. 1 ft. $1\frac{2}{10}$ in. The spout modelled in the form of a gryphon's head with erect ears; clay pale, varnish black; design black and crimson with incised lines; two sphinxes confronted, their right forepaws raised, between them an uncertain object; below, a dog chasing a deer to the left.

436. ——— XXI. $11\frac{6}{10}$ in. Clay ash-coloured, varnish black; trefoil mouth; design black, crimson, and white with incised lines; the Dioscuri galloping to the right; behind, a lotos bud. *Magna Græcia.*

Dur. No. 698.

437. ——— XXIX. $10\frac{1}{2}$ in. Clay red, varnish black; design black with incised lines; style archaic; four Pegasi galloping to the left; between two of them a Satyr bending down, who appears to be moving his hands alternately in the air. *Cervetri.*

438. ——— XIX. $10\frac{1}{2}$ in. Clay pale, varnish black; trefoil mouth much pinched in; design black, white and crimson with incised lines; two Sirens or Harpies facing each other, between them an ornament composed of honeysuckle flowers and buds; in the field, flowers. *C.*

439. ——— XIX. 11 in. Clay pale, varnish black; design black, crimson and white with incised lines; two Sirens or Harpies, between, an ornament composed of honeysuckles and buds; on either side, a swan to the left pluming itself; the field *semé* with flowers and ornaments somewhat resembling the mæander pattern. *C.*

440. Pinax. XCV. 4 in. by $8\frac{6}{10}$ in. Clay pale; design

black, red and white, with incised lines; within a central circle a Mænas running to the left, and looking back, clad in an embroidered, talaric *chitôn* with short sleeves; her hair entirely concealed by her close fitting head-dress; before her an ivy branch.

441. Hydria. LXXXV. 1 ft. 5 in. Clay pale, varnish black; design black with accessories in white and incised lines; style Etruscan; combat of four warriors in the Greek panoply; the figure on the left has a shield furnished with two projecting wings; he is about to transfix with his sword one of his antagonists, a much smaller figure, who has sprung at him in the air, and whose bound has been received on his shield; behind on the right, stands his other antagonist, who is bearded, wears a Corinthian helmet, and wields a spear; a Satyric mask, (Phobos?) forms the boss of his shield; the fourth warrior falls at the feet of the two principal figures; a bird is pecking at his eyes; above him another bird stands on the edge of the shield of the warrior on the left, and looks up from his prey; all four have long hair; in the field ivy branches. *Vulci.*

Dur. No. 396.

442. ——— LXXXV. 1 ft. 4 in. Clay red, varnish black; design black with accessories in white and incised lines; style Etruscan; 1. Pegasus galloping, followed by a Centaur whose human half is continued to the feet, the equine portion terminating at the ribs; one human leg is thrown forward in the air, his right arm is advanced, his left drawn back; on his tail is a large bird. This figure is probably Marês the Etruscan centaur (1); in the field are branches; 2. a *conclamatio;* the corpse enveloped in drapery lies on a bier, the head to the right, the legs hanging over; below, on a low stand, a pair of boots and a pair of sandals; four mourners approach, clad in short *chitôns* with drapery hanging from the arms, the three first raise their right hands to their foreheads, the last has both hands placed on his head, behind is a bird walking; 3. a youthful male figure, winged at the hips and moving to the left, on either foot a bird, between his feet a lotos bud; perhaps this figure represents Perseus with the Graiæ; see No. 425 supra. *Vulci.* (2)

(1) Cavedoni, Bullet. dell' Inst. Arch. 1841, p. 26. (2) Dur. No 576. Micali, Mon. Ined. pp. 236-8. Tav. xxxix.

443 ——— LXXXV. 1 ft. 5¾ in. Clay pale, varnish black; design black with incised lines; style Etruscan;

1. Gigantomachia; a Giant, the upper part of his form human with wings on the shoulders, and terminating at the waist in four snakes which issue from the body in a plait, and diverge, two on each side; each snake has a small dorsal fin; the Giant is assailed on either side by a male figure armed with a spear and has raised a mass of rock over his head to hurl at his antagonists, both of whom have Argolic bucklers and short *chitôns*, one has greaves and a cuirass; 2. naked male figure with long hair, beardless, running between two Pegasi; all three are moving to the left. *Vulci.*

Micali, Monum. Ined. Tav. xxxvii, 2, p. 227-8.

444. HYDRIA. LXXXV. 1 ft. 8½ in. Clay pale, varnish black; design black with incised lines, retouched with modern additions in white; 1. bireme galley with eighteen oars; on the foredeck two archers kneeling and shooting; opposite them in the air are seen the points of hostile spears and arrows; behind, two figures wearing short *chitôns*, and holding a spear, and a warrior with helmet, cuirass, shield and sword, are advancing along the deck; in the stern another archer shooting, and a figure steering, both with short *chitôns*; 2. two bearded Centaurs bending down, face to face, as if about to wrestle; the principal handle terminates at its lower juncture in the head of an unbearded Satyr, with flowing hair bound with ivy; this part of the vase seems an ancient restoration. *Vulci.*

Dur. No. 868.

445. ———— LXXXV. 11½ in. Clay pale, varnish black; design black, crimson and white with incised lines; style Etruscan but much restored; 1. Thêseus killing a Centaur, he is bearded, wears a short *chitôn*, and is armed with a sword; he has seized the Centaur by the hair, attacking him at the same time with his sword; on either side stands a female figure in a talaric *chitôn*, her head covered with an embroidered *peplos*, drawn forward by the right hand; 2. two swans confronted, at the bottom of the foot characters incised, Pl. A. 445.

VASES OF TRANSITION STYLE.

446. Hydria. LXXXV. 16 in. Clay pale; varnish black; design black, crimson and white, with incised lines; 1. warrior armed in the Greek panoply, with a high-crested Corinthian helmet, and an Argolic buckler, in his right hand a spear, on either side a female figure in an embroidered, talaric *chitôn*, over which an upper garment falling to the waist, the hair long and bound with a diadem; each holds in one hand a branch, in the other a *tænia* or sash; behind each stands a naked youth with long hair, holding a spear in the right hand; 2. Hêraklês pursuing four Centaurs; he is armed with a sword and clad in a short *chitôn* only; he has seized by the arm the last of the four retreating Centaurs, who turns round to hurl a stone at him.

447. ———— LXXXV. 18½ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. feast of Dionysos; he is reclining on a couch, clad in an embroidered *peplos*, bearded, with long tresses hanging down, and crowned with ivy; in his right hand he receives the *kantharos* handed to him by Hermês, who stands at the head of the couch, bearded, and with his usual attributes; at his side Ariadnê in a succinct, embroidered *chitôn* and *peplos*, and crowned with ivy; at the side of Dionysos stands an aged Seilênos, bearded, crowned with ivy, and ithyphallic, his hair hanging down his back like a mane; he is playing with a *plectrum* on the lyre, beside him is a small table covered with viands; behind him at the foot of the couch are two figures, a Mænad, clad in an embroidered *chitôn*, a *peplos* and a panther's skin, and crowned with ivy, and an aged Seilênos with beard and hair like the last. Last in the group comes Hêphaistos with long hair and beard, crowned with ivy and clad in a short *chitôn* and *peplos*, on his feet *endromides*; on his shoulder he carries his *pelekys* or double edged axe; the legs of the couch are represented as inlaid with metal or ivory; a vine overshadows the scene; 2. Achilles and Memnôn contending over the body of Antilochos; behind Achilles stands Thetis, behind Memnôn his mother Aurora directing his spear, both warriors are in the Greek panoply; Achilles has a Bœotian, Memnôn an Argolic shield with the device of a leg and thigh; the goddesses are clad in the talaric *chitôn* and the *peplos*, their hair long and bound with a diadem; behind Thetis stands a warrior turning

from the fray; he is armed with a spear, and an Argolic buckler, the device on which is three white pellets; behind Aurora, is a youthful male figure naked, and holding a spear, at the bottom of the foot incised characters, Pl. A. 447. *C.*

De Witte, Descript. d'une Collect. Par. 1837. No. 44.

447.* Hydria. lxxxv. 16 in. Clay pale, varnish black; design black, white and crimson, with incised lines; in the finest archaic style; 1. Bacchic *thiasos*; Dionysos wears an embroidered *chitôn* with short looped up sleeves over which is thrown a *peplos*, striped and with a Mæander border; in his right hand he holds the *kantharos*, in his left a branch of ivy; in front is the Mænad, Oreithyia, wearing a striped talaric *chitôn*, over which is the panther's skin knotted over the breast; she is playing with the *krotala* and looks back at Dionysos; before her the Satyr Dithyrambos playing on the heptachord lyre; behind Dionysos a Satyr, probably either Kômos or Marsyas, playing on the double flute; he is followed by another Mænad, clad in a striped talaric *chitôn* with looped up sleeves; over this round the loins she wears a short embroidered garment from which issues a snake; on her shoulders she carries a hind; all these figures have long hair hanging over the shoulders; Dionysos, the Satyrs, and Oreithyia are ivy-crowned, the other Mænad is crowned with myrtle, both Mænads wear bracelets on the left arm; above is inscribed, ΠΑΝΘΑΙΟΣ ΜΕΠΟΙΕΣΕΝ "Panthaios made me;" 2. a charioteer bearded and clad in a white talaric *chitôn*, driving a *quadriga* at full speed, in his right hand a goad; in front of the chariot an umpire, bearded and enveloped in a large mantle, leaning on his *rhabdos* or staff and stretching out his right hand as if to stop the horses; behind, a youthful horseman or *Kelês*, with long hair and clad in a short white *chitôn*, urging his horse forward with a whip; on the extreme left is the *meta* or starting point; 3. boar and lion confronted; under the foot characters incised, Pl. A. 447*.

Dur. No. 91.

448. ———— lxxxv. 16½ in. Clay pale, varnish black; design black with accessories in crimson and white, and incised lines; 1. two Sirens or Harpies, face to face, the body of each composed of a large eye; between them springs a vine; 2. Dionysos seated on an *okladias*, between two large eyes; he is bearded, and wears an ivy wreath and an embroidered *peplos*; in his right hand he holds a *keras*; from him issue vine branches. *C.*

De Witte, Descr. No. 152.

449. Hydria. LXXXV. 1 ft. 7 in. Clay pale, varnish black; design black, crimson and white, with incised lines; contest of Hêraklês with the Nemean lion, in the presence of Pallas Athênê and Iolaos; Hêraklês, kneeling on his right knee, clasps the lion's throat with his left arm, while with his right hand he has seized him behind the elbow of the left foreleg; the lion, about to be strangled, has raised his left hind leg to strike the naked head of Hêraklês; Pallas stands at the side, helmeted, on her breast the ægis, on her left arm an Argolic shield, in her right hand a spear; she looks back at Iolaos who stands behind Hêraklês, bearded and armed with a cuirass and sword, the gesture of his left hand expressing admiration of the hero; at the side of the scene hang the sword, *chlamys* and quiver of Hêraklês, who is entirely naked; 2. frieze of three Minotaurs with human bodies, and bulls' heads and tails, running rapidly to the right, their arms akimbo, their heads regardant; on the bottom of the foot an A incised. *C.*

De Witte, Descr. No. 74.

450. ———— LXXXV. 1 ft $7\frac{1}{2}$ in. Clay pale, varnish black; design black, white, and crimson, with incised lines; 1. Hêraklês strangling the Nemean lion; he is kneeling down and has locked the lion's head between his arms; in the centre of the scene stands Pallas Athênê, helmeted and wearing the ægis, her spear pointed towards the lion, but with the point reversed; behind Hêraklês is Hermês holding his *caduceus* over him; he is bearded and wears the *petasus*, *endromides* and an embroidered *chitôn*; behind the lion is Iolaos, naked, bearded, and with a sword hung from his shoulders; he holds the club in his right hand; a quiver is suspended behind him; in front of Pallas, ΧΟΙ ΝΕΝΝΟ; above and at the side of Iolaos, ΧΕΝΝΠΟΧ ΝΚΙΚ; 2. Achilles pursuing Trôilos; Achilles is in the Greek panoply, from his shoulder hangs his *chlamys*, with his right hand he directs his spear, on his left arm is his shield ornamented with a device; Trôilos is on horseback in full flight, with a second horse galloping at his side, he wears no garment but a short *chlamys*; before him flies Polyxena, abandoning her broken *hydria*, with which she had gone to fetch water outside the walls of Troy; behind Achilles is another female figure also with a *hydria*; and behind her a warrior wearing a *chlamys* and armed with two spears and an Argolic buckler, on which are three

white pellets; both the female figures wear an embroidered *chitôn*. *C.*

De Witte, Descr. No. 75.

451. Hydria. LXXXV. 1 ft. 3 in. Clay pale, varnish black; design black, white, and crimson with incised lines; 1. contest of Hêraklês with Tritôn; the sea god is represented with the bust and arms of a man, terminating in a long fish's tail fimbriated at the edge; his hair falls in long tresses on his shoulders, he is crowned with a wreath and has a long beard; Hêraklês, who is clad in the lion's skin, has leapt upon his back, and is clasping him round the chest with his arms; Tritôn in vain struggles to extricate himself from his grasp; behind the group stands Nêreus encouraging Hêraklês; he is clad in a talaric *chitôn*, and *peplos*, both embroidered; in his left hand he holds a sceptre; his white hair hangs in long tresses over his shoulder, his beard is also white; in front of Hêraklês stands one of the Nêreides, *Psamathê*, holding a flower in her right hand; she is clad in an embroidered, talaric *chitôn*, bordered with a wave pattern, over which is a *peplos*; her hair is bound with a diadem and hangs down her neck; 2. the judgement of Paris; Hermês is preceding the three goddesses and conducting them to Paris; Hêra stands first, her left hand advanced, in her right a sceptre; she is clad in a talaric *chitôn* over which is a *peplos*; her head is bound with a diadem; Pallas Athênê, and Aphroditê, who stands last in the group, are represented in similar attire and attitude, but Pallas is helmeted, and, instead of a sceptre holds a spear; Aphroditê has no diadem and holds her sceptre with the point forward; Hermês wears the *petasus*, *chlamys* and *talaria*, and holds in his right hand a wand; Paris is clad in a talaric *chitôn*, a mantle and *endromides*, in his left hand is a spear; he is moving rapidly to the right, his left hand advanced, his head looking back; both the male figures are bearded; 3. frieze of panther between two goats, face to face. *C.**

No. 1831.

452. ——— LXXXV. 1 ft. $6\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. contest of Hêraklês with the river Achelôos; the Achelôos is represented with a human head and body terminating at the waist in a bull's body, with the shoulder of which it is united; he has bull's horns and ears, his hair falls down his back in long tresses, and his beard is very long and pointed; Hêraklês

is clad in the lion's skin and has his bow, quiver and club slung at his back, and his sword at his left side; he has seized Achelôos by the horn and is about to spring on him and break his back; with his left hand the river-god is about to hurl a rock at his antagonist; behind Hêraklês stands Pallas Athênê, encouraging the hero; she is helmeted and armed with her ægis and spear, her shield on which is a pellet leans against her on the ground; behind the goddess stands Iolaos, bearded, with a Corinthian helmet, his body enveloped in a mantle; in his hand he holds a lance erect; behind the Achelôos are three spectators of the contest,—Hermês, bearded, with the *petasus*, *talaria* and *caduceus*,—Dêianeira, her hair flowing down her neck, and clad in a talaric *chitôn* and *peplos*,—and her father Oineus, seated on an *okladias*, his white hair flowing in long tresses over his shoulders, his beard and eyebrows also white; he is enveloped in drapery and holds in his left hand a sceptre; both Dêianeira and Oineus have their heads bound with large wreaths; 2. Thêseus slaying the Minotaur, who is represented with a bull's head and tail and a human body; Thêseus, who is clad in a short *chitôn* and armed only with his sword, has with his left hand seized the Minotaur by the horn, and appears to be stabbing him in the neck with the other hand; the Minotaur is armed with a stone in his left hand; on either side are three spectators of this contest; nearest the scene are two female figures, each seated on a cube, clad in the talaric *chitôn* and *peplos* and holding out in one hand a wreath, in the other a branch; behind the seated female on the side of Thêseus is a youth wearing a mantle and holding two spears; and a female figure in a talaric *chitôn* holding a wreath and a branch; behind the seated figure on the side of the Minotaur is a male figure in a mantle, advancing, with two spears, and a female figure seated on a cube, in a talaric *chitôn* and *peplos*; at the bottom of the foot incised characters, Pl. A. 452. *C.*

De Witte, Descr. No. 92.

453. Hydria. lxxxv. 1 ft. 5 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Apollo for the tripod; Hêraklês, clad in the lion's skin, has seized the tripod with his right hand, while with his left he raises his club; his quiver hangs down in front from his shoulder; opposite him stands Apollo, holding one end of the tripod; he is clad in a mantle, his hair crowned with laurel and hanging in tresses over his shoulders, at his back his bow and quiver; at his side Zeus interposes

by placing his hand on the tripod, he is bearded, wears a mantle and a diadem, and has a sceptre; behind Apollo is Artemis, clad in an embroidered *chitôn*, succinct, and with looped up sleeves, her hair flowing down over her shoulders and bound with a *mitra* and diadem, her quiver at her back; behind Hêraklês is Pallas Athênê, with a high-crested helmet and with a spear, on her buckler the prow of a war-galley, terminating in a boar's head; at her side Hermês, bearded, wearing the *petasus* and *talaria*; 2. a warrior with a high-crested Corinthian helmet, and armed with a white Argolic buckler and two spears, stands by the side of a *quadriga*; into this the charioteer with the reins in his hand is in the act of mounting; at his back hangs a Bœotian shield, at his right side is his sword, on his left hand are two spears; at the horses' heads is an aged figure, clad in a mantle, and seated on an *okladias*; his white hair falls in tresses on his shoulders, in his right hand he holds a wand; behind him stands a warrior armed in the Greek panoply, he has a Corinthian helmet, and on his Argolic buckler the device of a human leg and thigh; in his right hand two spears; at his side is an archer with a pointed cap and a short *chitôn*; behind the charioteer, leaving the scene, is another warrior in the Greek panoply, and accompanied by an archer; on his shield are three pellets; 3. lion and boar, facing each other, twice given; round the lip ΕΥΦΙΛΕΤΟΣ ΚΑΛΟΣ "Euphilêtos is noble" written from right to left. *Vulci.*

Dur. No. 314.

454. Hydria. lxxxv. 16 in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. the repast of Hêraklês; the hero is reclining on a couch, the lower part of his body covered with embroidered drapery, his head bound with a fillet, his left elbow resting on a cushion; at his side on a small table are a *kantharos*, three figs and three unknown objects; the couch is supported on legs of metal, inlaid with the honeysuckle ornament; those at the head have capitals resembling those of the Ionic order; under the couch are the club, bow, and quiver of Hêraklês,—above, hanging on the wall are his sword and the lion's skin, and the name ΗΕΡΑΚΛΕΣ, written from right to left; behind Hêraklês stands Pallas Athênê, about to place a wreath on his head; she wears a high-crested helmet, the ægis hanging loose from the shoulders to the hips, a talaric *chitôn*, and bracelets; behind her stands Hermês, bearded, and with his attributes; in front of the head of Pallas is inscribed ΑΘΕΝΑΙΑ from right

to left, and between her and the leg of the couch, HEPMES; at the foot of the couch stands Alkmênê, the mother of Hêraklês, clad in an embroidered talaric *chitôn*, over which is a *peplos* falling from her head to her feet,—she wears earrings, a necklace and bracelets, in front of her, AVKMENE; 2. Hêraklês strangling the Nemean lion; the hero is naked, and, stooping down, holds the lion's neck locked under his left arm, gaining a fulcrum by pressing his own head against the left shoulder of the animal; above hang his sword and his quiver, under which, HEPAKVES; behind him Iolaos seated on a cube, bearded, clad in a cuirass and armed with a sword; in his right hand he holds the club of Hêraklês, with his left he encourages the hero; before him, EIOVEOS; behind the lion Pallas Athênê, rushing forward eagerly to the aid of Hêraklês; she wears a high-crested helmet, the ægis and talaric *chitôn*; behind her, AΘENAIA; 3. a stag hunt; two horsemen, one beardless, and two figures on foot, both bearded, are attacking the stag from either side. All these figures are naked. *C.**

No. 1635. Mus. Etrusc. p. 148. Micali, Mon. Tav. LXXXIX.

455. HYDRIA. LXXXV. 1 ft. 6 in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. the chariot of Hêraklês; Pallas Athênê, stepping into a *quadriga*, holds the reins with both hands and a long goad, *kentron*, in her right hand; she wears a high-crested helmet and is clad in a *chitôn* with sleeves over which is the *peplos* hanging over her shoulders; at her side stands Hêraklês, clad in the lion's skin, and armed with his club and sword; at the side of the horses stands a female figure in a talaric *chitôn*, her hair flowing down her neck and bound with a diadem; she is lóoking towards Pallas with her right arm advanced, and is armed with a lance; 2. heroic battle scene; to the left is a group of two warriors, armed in the Greek panoply; the one who is falling, struck in the neck by his adversaries' spear, has an Argolic buckler; the other is armed with a Bœotian shield, the device on which is a thunderbolt; to the right is a warrior in a *quadriga*, armed with a spear and an Argolic buckler, the device on which is the upper part of a chariot; behind him is a warrior on foot, fully armed and looking back as he retreats, as if about to raise his spear against the figure in the *quadriga*; on his shield are two pellets; All these figures have Corinthian helmets. *C.**

No. 627.

456. Hydria. LXXXV. 1 ft. $7\frac{2}{10}$ in. Clay pale, varnish black; design black, white, and crimson with incised lines; 1. the chariot of Hêraklês; Pallas Athênê, stepping into a *quadriga*, holds the reins with both hands, and a long goad in her right hand; she wears a high-crested helmet, the ægis hanging from the shoulder nearly to the knee, and an embroidered, talaric *chitôn*; at the side stands Hêraklês clad in the lion's skin, his club on his shoulder, his right arm extended; at the side of the horses stands Dionysos, looking back at Pallas Athênê, and holding in his right hand two vine branches, in his left a *keras* or horn-shaped cup; his hair, crowned with ivy, falls in long tresses over his shoulders, he is bearded and wears an embroidered *peplos*; Hermês with his attributes stands at the horses' heads, to guide their course; 2. Hêraklês strangling the Nemean lion; the hero is naked, and, stooping down, holds the lion's neck locked under his left arm, gaining a fulcrum by pressing his own head against the left shoulder of the animal; behind him stands Pallas, wearing a high-crested helmet, the ægis, and an embroidered, talaric *chitôn*, and holding a spear in her right hand; with the movement of her left she encourages the hero; above the lion hang the mantle, bow, quiver and lion's skin of Hêraklês; on either side of this scene is a large symbolical eye; at the bottom of the foot an incised letter, Pl. A. 456. *Vulci. T.B.*

Gerhard, Auser. Vas. Taf. cxxxix.

457. ——— LXXXV. 1 ft. $7\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; the chariot of Hêraklês; the hero is clad in a short *chitôn* and the lion's skin, his sword at his left side, his bow and quiver at his back; he is stepping into the chariot, and holds the reins with both hands, and in his right hand a long goad; Pallas stands before him, her right hand extended towards him, in her left a spear; she wears a high-crested helmet, the ægis and an embroidered, talaric *chitôn;* behind her stands Dionysos, also looking towards Hêraklês, and holding his *kantharos* in his right hand; his hair, crowned with ivy, hangs down in long tresses, his beard is long and pointed, he is clad in an embroidered, talaric *chitôn*; at the side of the horses stands Apollo with his lyre, clad in an embroidered, talaric *chitôn*, his head crowned with laurel; at the horses' heads, stands Hermês with his attributes; 2. heroic battle scene; in the centre a warrior in a *quadriga*, armed with an Argolic buckler, and two

spears; on the left is a combat of two warriors armed in the Greek panoply; the conqueror has an Argolic buckler, and is about to hurl his spear; his antagonist is armed with a Bœotian shield, and has fallen on his left knee; he is looking round at the *quadriga* which is approaching rapidly; on the right is another pair of combatants; here the conqueror is armed with a Bœotian shield, his antagonist, kneeling on the left knee, vainly endeavours to parry a spear-thrust with his Argolic buckler; all the figures in this frieze have Corinthian helmets, high-crested, except in the case of the warrior furthest to the left; 3. two bulls, face to face, between them a lion. *Vulci.*

Dur. No. 331.

458. Hydria. lxxxv. 1 ft. $6\frac{1}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the chariot of Hêraklês; the hero clad in an embroidered, talaric *chitôn*, bearded, with an ornament bound over his brow, and armed with his club, stands in a *quadriga*, into which Pallas Athênê is stepping as his charioteer, holding her spear in her right hand and the reins in both; she wears a high-crested helmet, the ægis and an embroidered, talaric *chitôn*; at the side of the horses stand Apollo and Dionysos; Apollo, who is clad in an embroidered, talaric *chitôn*, his hair bound with a diadem and hanging down his neck, stands with his back to Hêraklês and Pallas and is playing on his lyre; Dionysos stands a little in advance, and turns back, regarding the hero; he is crowned with ivy, his hair flows down his neck, his beard is long and pointed; he wears an embroidered, talaric *chitôn* over which is a *peplos*, and holds a vine branch in his hand; at the horses' heads stands Hermês with the *petasus*, *chlamys* and *talaria*; 2. Hêraklês strangling the Nemean lion; the hero is naked, and stooping down, holds the lion's neck locked under his left arm, gaining a fulcrum by pressing his own head against the left shoulder of the animal; above, hang his *chlamys* and quiver; behind the hero is Pallas Athênê advancing forward, wearing a talaric *chitôn* and armed with an Argolic shield, the device on which is a bull's head; her head is bound with a diadem; behind the lion the nymph Nemea, seated on an *okladias*, and wearing a diadem on her head, a talaric *chitôn*, and a *peplos* hanging from the shoulders; her right arm is advanced forward; behind her stands Iolaos, wearing only a *chlamys*, his right arm is raised, above his right shoulder appears part of a

sword or of the club of Hêraklês; behind Pallas Athênê a youth advancing, his *chlamys* on his left arm; 3. four mounted hunters chasing a stag; at the bottom of the foot an incised character, Pl. A. 458. *Vulci. C.**

No. 1615.

459. Hydria. lxxxv. 1 ft $8\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the chariot of Hêraklês; the hero, who is bearded, wears a diadem and is armed with a spear, has already ascended his *quadriga*, into which the youthful charioteer at his side is in the act of stepping; this figure holds a short goad with his right hand, and the reins with both; he is beardless, wears a diadem on his head and has a mantle hanging from his shoulder; at the side of the *quadriga* stands Pallas Athênê, looking towards Hêraklês with her right arm raised; she wears a high-crested helmet, the ægis, and a talaric *chitôn*; at the side of the horses and further from Hêraklês stands Dionysos, also looking towards the hero and holding vine branches; he has a long, pointed beard, and his hair, crowned with ivy, hangs down his neck; he is clad in a talaric *chitôn* and *peplos;* at the horses' heads stands Artemis, clad in a talaric *chitôn* and *peplos*; her hair, bound with a diadem, hangs down her back; at her side stands a doe looking up at her; 2. the farewell scene between Hector and Andromachê, who stand on the left of the scene conversing; Hector is armed with a Corinthian helmet, an Argolic buckler with the device of a pellet, and two spears; Andromachê is clad in an embroidered, talaric *chitôn* and *peplos*, at her feet a hound looking up; the charioteer of Hector, Kebrionês, steps into his *quadriga*, his Bœotian shield slung at his back by a strap over the shoulder, his sword at his right side, his spear in his left hand, and the reins in both; he wears a diadem but no helmet, and has drapery round his loins; the device on his shield is a bull's head; at the side of the horses stands Hecuba, looking and extending her hand towards him, her hair is bound with a diadem and falls down her neck; at the horses' heads is Priam, seated on a cube, his right hand extended towards them, he is clad in a talaric *chitôn* and mantle, and his white hair is bound with a diadem, and falls in long tresses on his shoulders; a hound is running alongside of the horses; on the right is a warrior, Paris? and female figure, Helen? conversing; he is armed with the Greek panoply, with a Corinthian helmet, and an Argolic buckler, on which is the device of a pellet, in his right hand are

two spears; the female figure is clad in a talaric *chitôn* and *peplos*, her hair is bound with a diadem and hangs down her neck, her right hand is raised, with her left she holds the end of the warrior's sword; on the bottom of the vase incised characters, Pl. A. 459. *C.*

Mus. Etrusc. p. 163. No. 1821, and for the inscription, ibid. Pl. xl. No. 1821.

460. HYDRIA. LXXXV. 1 ft. $8\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. nuptials of divinities; a youthful figure, clad in a mantle, his right shoulder left bare, his head bound with a diadem, stands in a *quadriga*, holding the reins in both hands: at his side is a female figure, in a talaric *chitôn*, veiled with the *peplos* and wearing a diadem; at the side of the chariot stands Aphroditê in a talaric *chitôn* and *peplos*, her hair flowing and bound with a diadem; immediately in front of her stands Apollo playing on the lyre and looking back at Aphroditê who appears to be marking time by clapping her hands; he wears a diadem and is clad in a white, talaric *chitôn* and *peplos*; above the head of Aphroditê is inscribed ΛVSIΠΙΔES K[ΑΛΟS] "Lysippidês is noble," and above her left hand is a long wand passing aslant to the top of Apollo's lyre; at the horses' heads stands Hermês with his attributes; over the horses' heads is inscribed, ΡΟΔΟΝ ΚΑΛΕ "Rhodon is beautiful; 2. combat of Achilles and Memnôn over the body of Antilochos; the two combatants are both armed in the Greek panoply, with Corinthian helmets, and Bœotian shields, and are aiming their spears at each other; the device on the shield of Memnôn is a flower in the centre of four pellets; behind Achilles Thetis, behind Memnôn Aurora, each in a talaric *chitôn* and *peplos*, the hair diademed and hanging down the neck, in the right hand a *rhabdos* or wand; behind each female figure is a youth wearing the *chlamys* and diadem, and also holding a wand; 3. Siren or Harpy, on either side, group of a panther and deer confronted. *Vulci. C.**

Mus. Etrusc. p. 141. No. 1547.

461. ———— LXXXV. 1 ft. $7\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. chariot of Zeus; he is standing in a *quadriga*, clad in a talaric *chitôn* and *peplos*, and holds the reins in both hands, and the goad in his right; at his side stands Hêra, veiled with the *peplos* and wearing a diadem; at the side of the chariot, with his back to Zeus, stands Apollo playing on the lyre; his hair hangs down

his neck, and he wears a talaric *chitôn* with long sleeves; facing him, at the side of the horses, stands Aphroditê, holding in her right hand a flower, in her left the skirt of her talaric *chitôn*; her hair hangs down in long tresses; the *quadriga* is preceded by Hermês, with his attributes; his beard is long and pointed, his hair falls in tresses on his shoulders; 2. battle scene; in the centre is a warrior advancing in a *quadriga* at full speed, armed with two spears; on his Argolic buckler is the device of a tripod; on the left a warrior has fallen almost at his horses' feet; this figure has a Bœotian shield with the device of two pellets; behind him are two warriors, the foremost aims his spear, apparently, at the advancing horses, and bears the device of a wreath on his Argolic buckler, the second has an Argolic buckler with the device of a tripod; behind the *quadriga* is another group of two combatants, one armed with a Bœotian shield is thrusting with his spear at his adversary who has fallen on his left knee, and is armed with an Argolic buckler; all these figures are armed in the Greek panoply, and have Corinthian helmets, and three of them,—the pair of combatants on the right, and the fallen warrior on the left,—have high crests; 3. groups of a boar and lion confronted, twice given; on the bottom of the foot incised characters, Pl. A. 461. *Vulci. C.**

No. 1815.

462. Hydria. lxxxv. 1 ft. 8 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Hêraklês killing the giant Alkyoneus in his cave; the hero clad in a short *chitôn* and the lion's skin, and with his bow and quiver hanging on his left arm, is rushing forward; with his left hand he has seized the pine branch with which the sleeping giant is crowned, and is preparing to strike him with the sword in his right hand, his club rests against his right thigh; Alkyoneus, in a half recumbent position, with his left leg bent under him, holds in his right hand his brazen club; his hair falls in a mass over his shoulders; his beard is long and pointed; behind Hêraklês is Pallas Athênê, seated on a cube, and wearing a high-crested helmet, the ægis, a talaric *chitôn*, earrings and a necklace; in her right hand she holds a spear, with her left she is encouraging the hero; behind her appear the heads of four horses harnessed to a *quadriga*; 2. the farewell of Hector and Andromachê; in the centre of the scene is the *quadriga* of Hector, into which his charioteer, Kebrionês, wearing a white tunic and the *petasus*, and furnished

with a goad, is stepping; on the left is Hector conversing with Andromachê; he is armed in the Greek panoply and has a high-crested Corinthian helmet and an Argolic buckler, the device on which is nearly effaced; Andromachê wears a talaric *chitôn*, a *peplos* and a diadem, and has her left hand raised to her mouth; Priam is seated in front of the *quadriga* on an *okladias*, he wears a *peplos* and diadem and has a sceptre in his right hand; the lower part of his body and the *okladias* on which he is seated have been restored; behind him stands a warrior, Paris?, armed in the Greek panoply, with a Corinthian helmet and an Argolic buckler on which are three pellets; on the bottom of the foot incised characters, Pl. A. 462. *C.*

De Witte, Descr. No. 91.

463. Hydria. lxxxv. 1 ft. $8\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. contest of Hêraklês and Gêryôn; the hero, clad in a short *chitôn* and the lion's skin, has with his left hand seized one of the heads of the triple bodied Gêryôn by the crest of the helmet and with his right hand aims a blow at him with his sword; of the other two bodies of Gêryôn, one is falling back mortally wounded, the other, who bears for device an eagle flying, thrusts at Hêraklês with his spear; all three bodies are armed in the Greek panoply, and have Argolic bucklers and high-crested, Corinthian helmets; the one seized by the crest bears for device a serpent and holds in his right hand a spear; Eurytiôn, unarmed, but holding two spears, has fallen at the feet of Hêraklês; he wears a short *chitôn*, embroidered round the loins; behind Hêraklês stands Pallas Athênê, with a high-crested helmet, the ægis and an embroidered, talaric *chitôn*; in her left hand she holds a spear and with her right encourages Hêraklês; at her side stands Hermês, wearing the winged *petasus*, *chlamys*, and *talaria*, his beard long and pointed, his hair hanging in tresses over his shoulders; he is looking away from the contest and holds his *caduceus* sloped in his right hand; 2. the rape of Persephonê by Hadês; he has caught her in his arms and is hurrying her off to his *quadriga*, which stands by on the left awaiting him; Persephonê is looking back towards two nymphs, her companions, who are advancing to her aid, and the foremost of whom vainly strives to detain her from the ravisher by clasping her left arm; Hadês wears a *chlamys*, is bearded and crowned with a wreath of asphodel?, Persephonê is clad in a talaric *chitôn* and *peplos*;

her companions wear talaric *chitôns* and mantles and have diadems on their heads; the charioteer of Hadês is stepping into the *quadriga* and looking back at the scene behind him; he is bearded, and wears a diadem, *chlamys* and greaves; in his right hand he holds two spears or goads; on the bottom of the foot incised characters, Pl. A. 463. *C.*

Mus. Etrusc. p. 153. No. 1690.

464. Hydria. lxxxv. 1 ft. 8 in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. departure of a warrior or charioteer for battle; a naked male figure wearing the *petasus*, his sword hung at his left side, holding the reins in both hands and the goad in his right, is stepping into a *quadriga* at the side of which stands a female figure, Pallas Athênê?, in a talaric *chitôn* and *peplos*, her hair bound with a diadem and flowing down her neck; she is looking and extending her right hand towards the warrior, in her left she holds a spear; before the *quadriga* is a dog; above the hands of the male figure is inscribed SIMO . . behind the female figure ΞEVOHV VΣ, in front of the chariot, HVEI TA, in front of the horses, HΛON OV; 2. contest of Hêraklês with the Cretan bull; Hêraklês, clad in the lion's skin, and with his bow and quiver at his back, has seized the horn of the bull with his left hand and is springing forward to arrest his course; his club has fallen between the bull's forelegs; behind him sits Pallas Athênê, wearing a talaric *chitôn* and armed with a high-crested helmet,—a spear held upright in the left hand, and a shield resting against her seat; three pellets are the device on the shield; behind her sits Hermês, bearded, with the *petasus*, *chlamys* and *talaria*, holding his *caduceus* horizontally in his right hand, and pointing to the scene with his left; in front of the bull sits Britomartis, looking back at the contest; she is clad in a talaric *chitôn* and mantle, both embroidered, her hair hangs down her neck, and is bound with a diadem; in her right hand she holds a lance horizontally; against her knees rests an Argolic buckler with two pellets as a device; these three figures are seated on cubes; behind Britomartis is Iolaos retreating and looking back; he wears a Corinthian helmet, a *chlamys* and in his left hand a spear; at the bottom of the foot an incised character, Pl. A. 464. *C.*

De Witte, Descr. No. 103.

465. ———— lxxxv. 1 ft. $7\frac{9}{10}$ in. Clay pale, varnish

black; design black, white and crimson with incised lines; 1. the quarrel of Achilles and Agamemnon; Agamemnon is rushing forward, his drawn sword in his right hand, the scabbard in his left; the youthful Antilochos restrains him by locking both arms round his waist and another youth, standing behind, lays his hand on his sword-arm; Achilles, who advances in like manner, sword in hand, on the other side, is held back by a youthful figure, probably Patroklos, who clasps him by the waist, and by an aged figure, probably Phoinix, who holds him by the right arm; between the contending chiefs stands another aged figure, perhaps Nestor, who is pressing them back with his arms; this figure and the youth who holds back the arm of Agamemnon wear the *chlamys* and diadems; Phoinix has his loins girt with drapery, and wears a band over his forehead, and the rest are naked; Achilles, Agamemnon and Nestor wear diadems; Achilles has long hair, Phoinix, Nestor and Agamemnon are bearded; 2. Dionysos seated on an *okladias*, clad in a talaric *chitôn* and *peplos*, in his right hand a *keras*, his head crowned with ivy, his beard long and pointed; before him is Ariadnê, in a talaric *chitôn* and *peplos*, her hair bound with a diadem, and hanging down her neck; she is seated on a cube, her right hand is raised, in her left she holds a wreath; behind Ariadnê is a Satyr pursuing a Mænad, and behind Dionysos a Mænad flying from another Satyr, who stoops down and is laying hold of the skirt of her *chitôn*; this Satyr is followed by Hermês with the *petasus*, *chlamys*, and *talaria* and holding in his left hand a wand; the two Mænads wear talaric *chitôns* and diadems; in the field are vine branches; on the bottom of the foot incised characters, Pl. A. 465. *C.*

Mus. Etrusc. p. 36. No. 78. Archæologia, xxxii. Pl. xii, p. 162.

466. Hydria. lxxxv. 1 ft. $5\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Mêdea boiling the ram; in the centre of the scene is a *lebês* or cauldron on a tripod under which is a fire; out of the *lebês* appear the head and shoulders of a young ram turned towards Mêdea, who stands before the tripod waving her hands and looking at the ram; at her side is Jasôn, kneeling and putting a log on the fire; on the other side stands one of the daughters of the aged Pelias, raising her left hand in amazement and looking back at her father who is seated, leaning on his staff; Mêdea and the daughter of Pelias both wear the talaric *chitôn* and *peplos*, their hair, bound with a diadem, fallsi n tresses; Pelias is enveloped in a large mantle and wears a

diadem, his white hair falls in long tresses; Jasôn is bearded and naked; 2. a male figure, bearded and with an embroidered mantle over the shoulder, seizes a goat with both hands, which looks back at him; on either side a female figure, wearing a diadem, and an embroidered, talaric *chitôn* and *peplos*, seated on a cube and clapping her hands; behind, on the left side, a naked and bearded figure turning away and looking back at the scene; at the bottom of the foot characters incised, Pl. A. 466. *Vulci. C*.*

No. 1521,

467. Hydria. lxxxv. 1 ft. $8\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; the handles the colour of the clay; 1. bearded warrior, stepping into a *quadriga* and holding the reins in both hands and the goad in his right hand; he is armed with a cuirass, under which is a short, embroidered *chitôn* and greaves, his Bœotian shield, on which is the device of three pellets, is slung at his back; two of the horses are already harnessed to the chariot, the charioteer, bearded and in a white, talaric tunic, is adjusting their fastenings; at his side is a dog; a third horse, probably the *parêoros*, or "outrigger," stands behind him, about to be attached to the chariot; at the side of the chariot stands an archer, bearded, in a tight-fitting jerkin, a pointed cap, and with *anaxyrides* on his legs; at the horses' heads stands a warrior armed with two spears, a high-crested helmet, greaves and an Argolic buckler with the device of a snake; 2. Hêraklês strangling the Nemean lion; the hero kneeling down presses his head against the lion's shoulder, and has seized his hind-leg with his right hand, while he compresses his throat in his arms; behind him Pallas Athênê with a high-crested helmet, the ægis, an embroidered, talaric *chitôn* and an Argolic buckler with three pellets for device, advances spear in hand; she is followed by Hermês with the *petasus, chlamys*, a short, embroidered *chitôn*, the *talaria* and *caduceus*; behind the lion stands Iolaos, bearded, armed with a sword and a club, and wearing a short close fitting *chitôn*; at the side hang the bow, quiver, sword and club of Hêraklês between two garments; on the bottom of the foot incised characters, Pl. A. 467. *Vulci. C.**

No. 1207.

468. ——— lxxxv. 1 ft. $7\frac{1}{10}$ in. Clay pale, varnish red; design black, white and crimson with incised lines; 1. *qua-*

driga to the front, in which are Hector in a Corinthian helmet, and his charioteer Kebrionês armed with a goad; on the right of the horses stands Deiphobos with two spears, a high-crested Corinthian helmet, greaves and an Argolic buckler on which is a prow; behind him is Paris in a pointed cap, his quiver at his side; on the left of the horses stands Andromachê in a talaric *chitôn* and *peplos*, her hair hanging down in long tresses; she is caressing one of the horses; behind her is another archer, bearded, in a pointed cap and short *chitôn*, his quiver at his side; 2. battle scene,—warrior with two spears, a high-crested helmet, and shield with device of two pellets, in a *quadriga* with his charioteer; an archer with a pointed cap, and two warriors, one with a high-crested Corinthian helmet, and the device of two dolphins on his Argolic buckler, the other with the device of a snake, are advancing before him; behind the chariot another warrior with the device of a leg and thigh on his buckler; the three figures last described carry spears; 3. frieze of lion and boar, face to face,—two boars face to face, between, a lion,—fore-part of another lion; on the bottom of the foot an incised character, Pl. A. 468. *Vulci. C.**

No. 1113.

469. Hydria. lxxxv. 1 ft. $7\frac{2}{10}$ in. Clay pale, varnish black; design black, white, and crimson, with incised lines; 1. contest over a fallen warrior, probably Ajax and Hector over the body of Patroklos; two pairs of warriors are fighting with spears, all armed, as well the fallen figure, in the Greek panoply with Argolic bucklers and Corinthian helmets; above the two principal figures is inscribed, ΛΕΑΛΡΟΣ, "Leagros [is noble,]" the warrior on the right has for the device of his shield a dove flying, the second warrior on the left three pellets,—the second warrior on the right has armour on his thighs, *paramêridia*, and his helmet and that of the fallen warrior have high crests; all the figures have long hair except the warrior with a dove on his shield; 2. the surprize of Trôilos and Polyxena at the fountain outside the walls of Troy; Polyxena, in a talaric *chitôn*, her long hair bound with a diadem, stands at a fountain at which her *Hydria* is being filled; in front of her is a column, behind which, Achilles, armed in the Greek panoply, with a high-crested Corinthian helmet, and a pellet for the device of his Bœotian shield, is kneeling, aiming his spear; behind Polyxena is Trôilos, mounted on a horse, and leading another, he wears a *chlamys*, and has

two spears; behind him follows a naked male figure, also carrying two spears, his hair long and bound with a diadem. *C.*
De Witte, Descr. No. 122.

470. HYDRIA. LXXXV. 1 ft. 6 in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. a youthful, male figure, naked and crowned with a diadem, stepping into a chariot, in his right hand a goad; two horses are already attached to the chariot; the charioteer, clad in a long white tunic, bearded and wearing a diadem, stands at their side adjusting the harness; a long strap, probably the *zygodesmon* or strap for fastening the yoke, hangs down from the horses' withers; a naked youth, his hair long and bound with a diadem, stands at the horses' heads holding them; behind the charioteer a third horse, of a piebald colour, probably the *parêoros* or "outrigger," is being led up by another figure nearly hidden from view by the chariot and horses; 2. battle scene,—a charioteer, bearded, in a long talaric *chitôn*, his Bœotian shield slung at his back, his goad in his left hand, urges forward at speed a *quadriga*; Hector is running at his side, armed with a Corinthian helmet, a spear, and an Argolic buckler with the device of a dolphin; behind this group an archer, bearded, wearing a high pointed cap, a close fitting jerkin and *anaxyrides*; he crouches down as he draws his bow, at his left side hangs his quiver; under the horses' feet a slain warrior, stript of his armour; in front of the *quadriga* three warriors, all armed in the Greek panoply, with Corinthian helmets, and Argolic bucklers; the foremost, kneeling down, half in retreat, awaits with his spear the onward shock of the *quadriga*; his two comrades advance to his aid, spear in hand, the third or hindermost of these bears the device of three pellets; 3. a boar hunt,—the boar stands in the centre attacked on either side by a pair of hunters, one mounted, the other on foot, and is transfixed with their spears; one of the horsemen wears a pointed cap, the two figures on foot wear the *chlamys* on the left arm as a shield. *Vulci.* *C.**

No. 1764.

471. ———— LXXXV. 1 ft. $7\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. contest of Achilles and Penthesilea; the hero, armed in the Greek panoply with a Corinthian helmet and the device of an ivy wreath on his Argolic buckler, aims his spear at Penthesilea who has alighted from her *quadriga* and is giving way

before him; she is supported in her retreat by another Amazon who stands at the horses' heads, her spear aimed at Achilles; a third has fallen under the horses, and a fourth guides the chariot of Penthesilea, holding the reins with both hands, and the goad in the right hand; the Amazons have skull-caps with high crests and bound with diadems, short, embroidered *chitôns,* long flowing hair and necklaces; the figure in the chariot wears a cuirass, the one at the horses' heads a cuirass and greaves, the fallen Amazon has greaves and the device of a tripod on her buckler, Penthesilea has a shield with the device of two pellets; 2. combat of Hêraklês and Antaios; the hero, stooping down, endeavours to lift his earthborn antagonist from the ground on which he has fallen; both are naked and wear diadems, Antaios is bearded; the *chlamys* and quiver of Hêraklês are hung on a tree; behind the hero stands Pallas Athênê, with a talaric *chitôn* and *peplos,* and a high-crested helmet, her left hand advanced to encourage Hêraklês, in her right a spear; behind her Hermês, bearded, with the *petasus, chlamys,* a short *chitôn,* a sword at his left side, the *caduceus* in his right hand, and seated on a cube; he looks back at Iolaos who stands regarding the contest, armed in the Greek panoply with a Corinthian helmet, a spear in his right hand and an Argolic buckler with the device of two pellets; behind Antaios stands Andronoê, clad in a succinct, embroidered *chitôn* with drapery hanging from the shoulders, her hair long and bound with a diadem; she looks back at the combat as she retreats, her left hand is raised above her head; behind her a bearded figure, with an embroidered mantle thrown across his body and hanging from the shoulders, his left arm supports a wand; at the bottom of the foot incised characters, Pl. A. 471. *Vulci. C.**

No. 1489.

472. Hydria. lxxxv. 1 ft. $8\frac{4}{10}$ in. Clay pale, varnish black; design black, crimson and white, with incised lines; 1. Achilles carrying off the body of Penthesilea; the hero, armed in the Greek panoply and with two spears in his right hand, is moving to the right, he is bearded, and has his hair in long tresses; from his shoulders hangs the body of Penthesilea in a cuirass and short *chitôn,* her hair wreathed and drooping in long tresses, at her left side is seen the end of her scabbard or *mukês,* which terminates in a panther's head; on her right arm a bracelet, on her right leg an anklet; against the left thigh of Achilles rests a Bœotian shield, with the device of an ivy-wreath as in

No. 471 supra; his helmet is bound with a diadem; in front a warrior in the Greek panoply with a Corinthian helmet and the device of a *triquetra of legs* or *triskelos* on his Argolic buckler, he looks back as he retreats; at his side an archer, bearded, with a Phrygian cap, a short *chitôn* and greaves; at his left side a quiver, from which hangs the tail of some animal, in his left hand an Amazonian axe, or *pelekys*; behind Achilles a warrior in the Greek panoply, and with hair in long tresses, probably Ajax, son of Telamôn; he has a high-crested Corinthian helmet, on his Argolic shield is a bull's head for device; he is piercing with his spear an Amazon, fallen at his feet; she wears a cuirass over a short, embroidered *chitôn*, greaves, a skull-cap, high-crested and bound with a diadem, her hair is long; on her shield are two pellets, in her right hand a broken spear; above the warrior last described, KALOS, in front of Achilles, KPITI "Kritias is noble;" 2. frieze representing a warrior arming; in the centre a youthful figure, his hair long and bound with a diadem, is placing a greave on his left leg which rests on his Corinthian helmet; he is already accoutred with his cuirass, sword and the other greave; before him stands a female figure with hair in long tresses and a talaric *chitôn*, holding his spear; his shield with the device of a tripod is supported by a male figure, armed with a high-crested Corinthian helmet, greaves, a spear, and an Argolic buckler with the device of a human leg and thigh, from under which hang the ends of a mantle; on the right of these figures, and looking back at them is an archer, bearded, with a Phrygian cap, a short, embroidered *chitôn*, a *pelekys*, and a quiver from which hangs the tail of some animal; and, at the end of the frieze, a warrior armed with a Corinthian helmet, greaves, an Argolic buckler with the device of three pellets and a spear; the ends of a mantle appear below his shield; on the left side of the central group are three figures, a warrior armed like the one last described and with the same device on his shield, a figure accoutred like the archer last described, but beardless and therefore probably, an Amazon, and a female figure in a talaric *chitôn* and embroidered *peplos*, holding a wand in her left hand; at the bottom of the foot incised characters, Pl. A. 472. *Vulci.*

Dur. No. 390.

473. HYDRIA. LXXXV. 1 ft. $8\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the death of Trôilos; Achilles has just descended from his *quadriga* of which the horses' heads and legs appear at the side of the scene;

holding in his right hand the head of Trôilos just severed from his body, in his left two spears, he mounts the steps of the altar of the Thymbræan Apollo; before him stand Æneas and Hector, defending with their spears the naked body of Trôilos which has fallen on the steps of the altar; all these figures are armed in the Greek panoply; Æneas and Hector have Argolic bucklers with the several devices of the forepart of a lion and an ivy wreath, their helmets are Corinthian, that of Achilles and one of his antagonists high-crested; 2. the *Pentathlon*; beginning from the left, the first contest is —wrestling, *Palê*,— the two antagonists stand with their arms crossed,—next, throwing the spear, *akontion*,—an athlete with two spears in his right and one in his left hand, is moving to the left,—next, hurling the disk, *diskos*,—the athlete holds it out with both hands,— next, leaping, *halma*,—the athlete, holding two leaping poles in his right hand, is moving to the right and looking back,—lastly running, *dromos*,—two athletes are moving to the right, behind them stands the *paidotribês*, enveloped in a talaric *chitôn* and mantle, wearing a diadem, in the left hand a wand, *rhabdos*; all the athletes are naked and wear diadems; at the bottom of the foot incised characters, Pl. A. 473. *C.*

De Witte, Descr. No. 143.

474. Hydria. lxxxv. 1 ft. $9\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Trôilos and Polyxena surprised by Achilles at the fountain; in the centre of the scene is a rock from which near the top the water issues out of a lion's mouth; Polyxena, who has placed her pitcher under the stream, is clad in an embroidered, talaric *chitôn*, her hair, bound with a diadem, flows in long tresses; on the right behind the rock is Achilles, crouching in order to conceal himself; he is armed in the Greek panoply, with a Corinthian helmet, and a Bœotian shield, on which is the device of two panthers placed feet to feet and moving different ways; on the left, the figure of Trôilos, on horseback and leading another horse, is partially seen; Polyxena turns towards him, and by the movement of her right hand seems to warn him of approaching danger; among shrubs on the top of the rock is a crow over which is VXE . . NXSX N,—in front of the fountain A XI EPEΛ, from right to left,—in front of the horses, NX POΔEV,—above their heads, XΛEΔOS, from right to left; 2. two *quadrigas* advancing to the right at a footpace, one in front of the other; the charioteers are beardless, wear white, talaric *chitôns*, and hold in their right hands goads,

each is accompanied by a dog; at the upper juncture the handle of this vase terminates in a female head with long, flowing hair, bound with a *sphendonê*, but the vase has been restored in several places and this ornament is not altogether free from suspicion.

Gerhard, Auserl. Vasenb. Taf. xcii.

475. HYDRIA. LXXXV. 1 ft. $6\frac{2}{10}$ in. Clay pale, varnish black; design black, crimson and white, with incised lines; 1. *hydrophoria* or water-drawing at the fountain of Kallirhoê; on the left of the scene, the fountain issues from a lion's mouth placed under a building composed of a Doric entablature and column; from the entablature hangs an *aryballos;* before the column stands a maiden, who has placed her *hydria* under the fountain; above her, ΜΝΕSΙLΑ, in front ΚΑVΕ "Mnasylla is fair;" on her right a meeting between four maidens, two with *hydrias* just filled with water, and carried upright on the head, the other pair on their way to the fountain, their empty *hydrias* balanced horizontally on their heads; the pair nearest the fountain extend their right hands to exchange greetings; above, ΡΟΔΟΝ, below,—on each side of these figures, and between them,—the same word written thrice differently, thus, ΕVΕΤΕVΕΙΕΝ, ΕVΕΤΕΙΕΝ, ΕVΕΤΕΙΕVΝ; the pair to the right of these appear by their gestures to be conversing; behind the head of one of the figures, ΑΜΑΤ "Thama," between them, ΕΡΙΣ "Eris," ΑΝΘVVΕ ΚΑVΕ "Anthylla is fair;" all the five figures have flowing hair bound with the diadem, and wear an embroidered, talaric *chitôn*, girt at the waist; the second figure to the left wears a striped *peplos* thrown across the body and the third a striped, upper garment, perhaps the *peplos* wound round the *chitôn*; the figure at the fountain is shorter in stature than the rest, perhaps the part of the scene more distant from the eye is indicated by this difference; 2. contest of Hêraklês and Kyknos; both warriors wear the Greek panoply with Corinthian helmets; Kyknos has an embroidered *chlamys* and a Bœotian shield, Hêraklês an Argolic buckler, the device on which is a human leg and thigh; between the two, Zeus, bearded, in a talaric *chitôn*, over which is a striped *peplos*; with his right hand he turns aside the spear of Kyknos, raising his left as if to stay the uplifted spear of Hêraklês; on either side a female figure in a talaric *chitôn* and striped *peplos*, moving away from the contest, but looking back with gestures of fear or encou-

ragement; 3. panther and boar, lion and boar, both confronted, Siren or Harpy regardant. *Vulci.* *C.**

Mus. Etrusc. pp. 142-6. No. 1548.

476. Hydria. lxxxv. 1 ft. $7\frac{6}{10}$ in. Clay pale, varnish black, design black, white and crimson, with incised lines; 1. *hydrophoria* or water-drawing at the fountain of Kallirhoê; on the left two fountains issuing, one from a lion's, the other from a panther's head, under a building supported by a Doric column and pilaster, and surmounted by a pediment in which are two snakes confronted; on the right seven maidens; the pair nearest the building have placed their *hydrias* under the fountain to be filled, on their heads they wear a pad or *arculus*, on which to carry the *hydria*, each holds in her right hand a flower; above their heads, ΚΑΛ : ΓΕ ΚΑΛΕ, "Kalliopê" or "Kallippê, is fair" behind them, ΜΕSΙΛΑ ΚΑΛΕ "Mnasylla is fair;" next to them, four maidens, three of whom having filled their *hydrias*, are carrying them upright on their heads, they walk two and two,—of the hindermost pair one holds a branch, the other a flower; above, ΡΟΔΟΝ, "Rhodon" in front Ε . . ΕSΙΛΑ ΚΑΛΕ, "Erasilla is fair,"— of the pair before them one who has no *hydria* holds in her left hand a flower, and extends her right to greet a single maiden advancing to fetch water; this last carries her *hydria* horizontally on her head, and a branch in her right hand; all the seven figures have embroidered, talaric *chitôns*, with short, looped up sleeves, and falling in a deep fold or *kolpos*, over the girdle; their flowing hair is bound with the diadem; those nearest the fountain wear bracelets on their right arms, the other three wear a striped *peplos*; 2. departure of a warrior for battle; in the centre a charioteer, bareheaded, bearded, armed with a cuirass and a Bœotian buckler slung at his back, is stepping into a *quadriga*, holding in his right hand a goad, on his shield is the device of a tripod; behind him a warrior armed with a spear, cuirass, greaves, Corinthian helmet, and Bœotian shield with the device of two dolphins; opposite this last an aged figure, who is seated on an *okladias*, enveloped in striped drapery, in his right hand a staff; his hair and beard are white, his head nearly bald; in front of the *quadriga* another figure, seated on an *okladias*, bearded, enveloped in a striped and embroidered mantle, in his right hand a staff; behind him a warrior in the Greek panoply, with a Corinthian helmet, and Bœotian shield, looking back at the scene as he moves away

from it; 3. contest of Hêraklês and the Nemean lion; the hero is naked; bending down, he has locked the lion's head in his arms; above, hangs his quiver; behind Hêraklês, Iolaos, bearded, with crimson drapery round his loins, in his right hand the club of Hêraklês, and, behind him, a female figure with flowing hair bound with a diadem, an embroidered, talaric *chitôn* and *peplos*; opposite, behind the lion, Hermês, bearded and with his attributes; these three figures are seated on cubes, and encourage the hero by the gesture of their left hands; the scene is bounded by a Doric column at each end. *Vulci.*

Dur. No. 643.

477. HYDRIA. LXXXV. 1 ft. $7\frac{3}{10}$ in. Clay pale, varnish black; design black and white, with incised lines; 1. *hydrophoria* or water-drawing at the fountain of Kallirrhoê; in the centre a building surmounted by a pediment, and supported by two Ionic columns and by a central pilaster chequered black and white; two fountains issue from lions' heads placed on opposite faces of the pilaster; at each stands a maiden, who has placed her *hydria* on a marble base to receive the stream; one of these figures, in front of whose head is inscribed, ΧΕΧΟΕΝ, holds her hands under the fountain, the other extends them forward, apparently with the same motive, in front of her head, ΧΕΙΚΟ; on each side of the building a pair of maidens going away with full *hydrias* on their heads, one of each group holds a flower in her hand; behind the pair on the right, ΝΕΗΗ, behind those on the left, ΣΚΕΗ; the two central figures wear the talaric *chitôn*, and *peplos*, their hair is confined by a *sphendonê* and *opisthosphendonê* to which is attached the pad, *arculus*, to support the *hydria*; the figures on the right wear embroidered, talaric *chitôns* and the *peplos*, those on the left have embroidered, talaric *chitôns* falling over the girdle in a *kolpos;* all four have long hair bound with diadems; the pediment terminates at each end in a volute, in the centre of the *tympanum* a white circular disk, on the architrave triglyphs; 2. immediately over the *apex* of the pediment just described, Eris flying and looking back; she wears an embroidered *chitôn* reaching half-way down the thigh, her hair flows down her neck; on her left a male figure, bearded, clad in a talaric *chitôn* and mantle, and holding in his left hand two branches towards Eris; behind him a female figure, in a *chitôn* and *peplos*, and with long hair, Ariadnê, and a male figure, Dionysos,

enveloped in a mantle, in his left hand a *keras*; both are seated on cubes; on the right of Eris Hermês with his attributes, standing, pointing at Eris with his right hand, on either side of him a female figure seated on a cube, with long hair, and clad in a *chitôn* and *peplos*; the one nearest Eris turns round towards her, holding out both hands to a branch, the other follows with her eye the hand of Hermês pointing to Eris. *C.*

De Witte, Descr. No. 106. Inghir. Vasi Fitt. Tav. xliii.

478. Hydria. lxxxv. 1 ft. $6\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. *hydrophoria* or water drawing; on the left a fountain issuing from a lion's head, under a building of which a column and entablature are visible; opposite stands a maiden who has placed her *hydria* on a marble base to receive the stream; behind her on the right, arranged alternately, three maidens going to the fountain with *hydrias* carried horizontally on their heads, and three returning with full *hydrias*; they interchange greetings as they meet; all these maidens have long hair bound with a diadem, and wear a talaric *chitôn*, striped, embroidered and falling over the girdle in a *kolpos* or fold; above the figure at the fountain, APXNOM, behind her, ΓΟΓΝΟΝΝΟΝ, between the two next figures,—above, ΓΕΙΔΙΟ, below, NVXEONO,—between the next pair,—above, TEONEO, from right to left, below, ΓOSNO ƆKN,—between the next pair,—above, ATONEN, below, ENETOSA,—between the next pair,—above, SIME KAΛE, "Simê is beautiful,"—below, XPAᐱ . . EXS; 2. Hector departing for battle; nearly in the centre of the scene, the *quadriga* of Hector, into which his charioteer, Kebrionês, is stepping, bareheaded, bearded, and armed with a cuirass, and a sword at his left side; behind him Hector armed with a Corinthian helmet, an Argolic buckler with the device of a dolphin, greaves and a spear; he is conversing with Andromachê, who wears a talaric *chitôn* and *peplos*, her left hand advanced and enveloped in her drapery; on the right of this group Paris, bearded, wearing a high Phrygian cap, and a short *chitôn*, or jerkin, in his right hand his bow, in his left his quiver, from which hangs the tail of some animal; at the side of the chariot stands Æneas with a Corinthian helmet, an Argolic buckler the device on which is three pellets, and a spear; in front of the *quadriga* is Priam, seated on an *okladias*, his beard and hair white; he is clad in a talaric *chitôn* and mantle, and holds in his left hand a sceptre; he looks down as if dejected; to the left, a male figure, bearded, naked, looking back, with

his left hand raised over the head of Priam, next to him a warrior, with a Corinthian helmet, an Argolic buckler with the device of a parsley leaf, greaves and a spear, turned away from the scene, and conversing with an old man with white hair, probably Antênôr, enveloped in a mantle, in his right hand a sceptre ; 3. lion, between two boars, face to face, boar and lion, face to face; on the bottom of the foot an incised character, Pl. A. 478. *Vulci.* *C.**

No. 1705. Mus. Etrusc. p. 155.

479. HYDRIA. LXXXV. 1 ft. $8\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. *hydrophoria* or water drawing; in the centre a building composed of a pediment and entablature supported by two columns and a central pilaster; two fountains issue from lions' heads placed on the opposite faces of the pilaster, the pediment terminates in volutes and has the centre nearly filled up by a white circular disk; from either side a maiden approaches; one holds a flower, the other a branch in her left hand, their empty *hydrias* are carried horizontally on their heads, at the feet of each a hind; another pair of maidens stand at the fountains, one on each side, the *arculi* on their heads show that they have just deposited their *hydrias* under the streams; they are turning round to greet the new comers, each holds a branch in the left hand; all the four figures have long hair bound with diadems, necklaces, embroidered, talaric *chitôns* and striped *pepli*; 2. two *quadrigas* about to start; the charioteers wear white, talaric *chitôns*, and have goads in their hands; the foremost is bearded, and the end of an object like a quiver appears behind his shoulder; at the side of his chariot is a bearded figure in a *chitôn* looking back at him; the other charioteer is beardless and has a Bœotian shield slung at his back; at the side of his *quadriga* is a female figure looking back at him, clad in a *chitôn*, her hair gathered up behind; in front of each *quadriga* a dog; at the bottom of the foot incised characters, Pl. A. 479. *Vulci.* *C.**

No. 595.

480. ———— LXXXV. 1 ft. 11 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. *hydrophoria*; a distyle Ionic temple *in antis*, on either side a fountain issuing from a lion's head inserted in the wall; at each fountain a maiden filling her *hydria*; in the centre, between the columns, a third maiden moving to the left, and looking to the

right, her *hydria* in her right hand, her left raised to her head; the two figures at the fountain wear talaric *chitôns*, embroidered and falling over the girdle in a *kolpos* or fold, the one on the left has long hair bound with a *sphendonê*, the one on the right wears a *sphendonê* and a cap covering the whole head; the central figure wears an embroidered, talaric *chitôn* and the *peplos*, her hair is long and bound with the *sphendonê*; on the left of the temple is Dionysos, bearded, ivy-crowned and clad in a talaric *chitôn* and embroidered *peplos*, in his right hand he holds a *kantharos* and a vine, which spreads across the scene; opposite, on the other side of the temple, Hermês, bearded, with his usual attributes, but holding a wand instead of a *caduceus*; both these figures are of colossal size and perhaps represent statues of the two deities; 2. two *quadrigas*, into each a charioteer is stepping, clad in a white, talaric *chitôn*, and holding a goad, the foremost is bearded; between the *quadrigas* a dog looking back at the foremost charioteer; at the bottom of the foot characters incised, Pl. A. 480. *Vulci. C.**

No. 1464.

481. HYDRIA. LXXXV. 1 ft. $10\frac{7}{16}$ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. *hydrophoria*; under a tetrastyle Doric portico five fountains, three flowing from lions' heads, two from equestrian statues fixed against the wall and seen to the front, the stream issuing from vases attached to the horses' bodies; these fountains are, with one exception, decked with branches and under each is a *hydria* placed on a cube; on the left a maiden is placing a wreath on a lion's head, behind her, from right to left, ΙΟΠΕ, "Iopê;" next to her stands a similar figure in front of whom, ΡΟΔΟΠΙS, "Rhodôpis;" raising her left hand to the lion's head in the centre and holding a branch in her right, she looks back at Iopê; next to her a maiden, about to place a wreath on one of the equestrian statues; in front of her, ΚΛΕΟ, "Kliô;" all these inscriptions are written from right to left; a fourth maiden stands at the fountain furthest to the right, and, raising her left hand towards the lion's head above her own head, holds with her right a branch; all these figures have the hair looped up behind, and wear embroidered, talaric *chitôns* with looped up sleeves; 2. combat of Hêraklês and Iolaos with the two sons of Hippokoôn; Hêraklês, clad in the lion's skin, and armed with a Bœotian shield, advances spear in hand, his sword hung at his left side; his opponents are armed

in the Greek panoply and have Corinthian helmets, and Bœotian shields; one bears the device of a honeysuckle ornament and flower, united at their bases, the other, who stands behind him, the forepart of a winged lion; between the combatants Pallas Athênê interposes, looking back at Hêraklês and raising her left hand as if to stay the fight; she wears a helmet with cheek-pieces, and covering the neck, the ægis and a succinct, embroidered *chitôn*; behind Hêraklês is Iolaos, in the Greek panoply, with a Corinthian helmet, and Bœotian shield, the figure on the right bears for his device the forepart of a winged lion; 3. lion and boar confronted, two lions face to face, between, a boar; on the bottom of the foot an incised character, Pl. A. 481. *C.*

No. 1387. Mus. Etrusc. p. 124.

482. Hydria. lxxxv. 1 ft. $6\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. *hydrophoria;* two fountains issuing from lions' faces; at each stand two maidens waiting till the stream has filled the *hydria* placed on a cube under it; the group on the right stand on either side the fountain, facing each other; the one in front of whom is inscribed, **N XEP**, is extending her arms before her, the other, behind whom, **NX OSKP NOXEP**, places her right foot on the cube and appears to be washing her hands in the stream; at the fountain on the left a maiden stands by a tree, her left foot on a cube, both hands held up before her face; her companion, opposite whose face, **NXOA**, stands behind her, turning away from the scene, the left hand raised; all the four wear embroidered, talaric *chitôns* and *pepli*; the group on the right have long hair bound with diadems, and wear the *arculus*; the figure next to them wears an *arculus* and has her hair gathered under a close cap, and the figure on the left, inscribed, **NXOA**, has long hair bound with a diadem, but without an *arculus;* 2. Gigantomachia; in the centre Pallas Athênê engaging two giants; one of these, Enkelados, has fallen at her feet, and is about to be transfixed with her spear, the other raises his spear against her; Enkelados bears for device two pellets, the other giant, two fish; on the right Hêra Hoplosmia is transfixing with her spear a giant, who has fallen on his knee and whose device is two pellets; on the left Artemis engages two giants; one who wears a high-crested helmet, and whose device is a single pellet, assails her with uplifted spear, the other has fallen at her feet and her spear is about to transfix him; all the giants are in the Greek panoply

with Corinthian helmets and Argolic bucklers; the Goddesses wear embroidered, talaric *chitôns*, and mantles hanging from the shoulders; Pallas and Hêra wear helmets, that of the latter is high-crested; on the bottom of the foot an incised character, Pl. A. 482. *Vulci.* *C.**

No. 1909.

483. HYDRIA. LXXXV. 9½ in. Clay pale, varnish black; design black, white and crimson with incised lines; 1. Apollo Citharœdus, on either side, three divinities; he wears an embroidered *peplos*, his hair is long and crowned with laurel, he is playing with the *plectrum* on a lyre; behind him two female figures, one of whom holds forward a portion of her drapery, these are probably Artemis and Lêtô, behind them Dionysos bearded, and clad in a talaric *chitôn* and *peplos*, his hair long and ivy-crowned; in front of Apollo another pair of female divinities, probably Dêmêtêr and Persephonê, and, behind them, half turned away from the scene, Hermês, with his usual attributes and wearing a short *chitôn* under his *chlamys;* the four goddesses have all long hair bound with the diadem, each is clad in an embroidered, talaric *chitôn* over which is a *peplos;* in the field, and probably intended to issue from the hand of Dionysos, a vine or ivy-branch. *Nola.*

Dur. No. 11.

484. ———— LXXXV. 1 ft. 10½ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. four pairs of divinities arranged in two groups; to the left Hermês and Maia standing opposite Pallas Athênê and Hêraklês; Hermês has his usual attributes, his hair hangs down his back, he is bearded and wears a *chitôn* under his *chlamys;* over his left shoulder he holds a wand; Maia wears a talaric *chitôn*, a diadem, earrings and a necklace; Pallas Athênê is armed with a helmet covering the back of the neck, a spear and an Argolic buckler with the device of an owl, and wears an embroidered, talaric *chitôn* and *peplos* and a necklace; she extends her right hand towards Hermês; Hêraklês stands at her side, bearded, clad in the lion's skin and armed with his bow; the second group consists of Apollo and Artemis standing with their backs to Pallas Athênê and Hêraklês, and facing the fourth pair of divinities, Dionysos and Ariadnê, who close the scene on the right; Apollo is laurel-crowned, and plays on the lyre with the *plectrum*, Artemis has her hair gathered up behind and bound with a *sphendonê* and wreath, but the latter seems a modern

addition to the vase; at her feet a doe; Dionysos is crowned with a vine-wreath; in his right hand he holds an ivy-branch and a wand, terminating in a cross; the hair of Ariadnê long and bound with a diadem; the four deities last described all wear embroidered, talaric *chitôns* and the *peplos;* 2. two *quadrigas* approaching each other at full speed from opposite directions, each driven by a charioteer in a long, white *chitôn* and armed with a goad, between them rushes Eris, extending her left hand towards the horses' heads of the chariot on the right and looking back at the other; she is winged and wears an embroidered *chitôn* which she holds up as high as the knee; her hair is long and bound with a diadem; in her left hand she has a wand; at the bottom of the foot an incised character, Pl. A. 484. *Vulci.*

Dur. No. 241.

485. Hydria. lxxxv. 1 ft. $7\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. departure of a warrior for battle; a figure, bearded and whose only garment is a mantle thrown across his body, is about to step into a *biga,* holding in his hands the reins and goad; at the side of the chariot stands a warrior, bearded, wearing a *chitôn* reaching to the hips, and armed with a Corinthian helmet, two spears, and his sword at his left side; he leads a third horse, the *paréoros,* and looks back at the figure in the chariot; at the side of the horses is a bearded figure in a white, talaric *chitôn,* adjusting the harness; from the yoke hangs down a strap, probably the *zygodesmon* or strap for fastening the yoke to the pole; at the horses' heads stands a figure, bearded, armed with a cuirass under which is a short *chitôn,* greaves and a sword at his left side, his hair bound with a diadem; 2. departure of a warrior for battle; in the centre of the scene a warrior stepping into a *quadriga;* he is beardless and wears a diadem; he is armed with a cuirass under which is a short *chitôn,* a Bœotian shield with the device of three pellets is slung at his back, and a sword hangs at his left side; at the side of the chariot stands a figure, beardless, and wearing a diadem and mantle, who looks and extends his hand towards the figure stepping into the chariot; in front of this group four figures,—an aged figure, seated on an *okladias* before the horses' heads; he is bearded, wears a diadem, and an ample mantle and holds in his right hand a sceptre,—behind him a warrior advancing, armed with a high-crested Corinthian helmet, a cuirass, an Argolic buckler, greaves, and in his right hand

a spear,—behind him, a female figure, clad in a talaric *chitôn* and *peplos*, her hair long and bound with a diadem, her right hand extended forward, and a male figure, clad in a *chitôn* reaching only to the loins, moving both hands as if conversing,—these two last figures appear to be restored; behind the chariot a warrior armed with a high-crested Corinthian helmet, an Argolic buckler with the device of a dolphin, greaves, and a spear, at his feet a hound looking up; behind him a female in a talaric *chitôn* and *peplos*, both embroidered; 3. contest of Hêraklês and the Nemean lion; the hero, kneeling, locks the lion's head in his arms, obtaining a fulcrum by pressing his head against the animal's left shoulder; the lion strikes the claws of his left hind leg into the bare head of Hêraklês, behind the lion is Pallas Athênê, hastening to the assistance of the hero; she is armed with a high-crested helmet, the ægis, and a spear, and wears an embroidered, talaric *chitôn*; behind her, Hermês with his attributes, seated on an *okladias*, his right hand extended before him; behind Hêraklês, Iolaos kneeling, he is beardless and wears his *chlamys* on his left arm as a shield, in his right hand the club of Hêraklês, at his left side a sword; at the side of the scene hang the sword, bow, quiver and *chlamys* of Hêraklês. *Vulci.*

Dur. No. 689.

486. Hydria. lxxxv. 1 ft. $4\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Priam, escorted by Hermês, setting out for the Greek camp to demand the body of Hector from Achilles; the charioteer in a white, talaric *chitôn* stands in a *quadriga;* he is bearded, and wears a diadem; he holds the reins with both hands and the goad in his right; at the side of the chariot, Hermês, wearing the *petasus*, and a tight-fitting, embroidered *chitôn*; he looks back at the charioteer with his left hand raised, and with his right holds the *caduceus;* at the side of the horses, and turned towards the charioteer, is Priam, bearded, his head bald in front and bound with a diadem; he is clad in a talaric *chitôn* over which is an ample mantle, striped and embroidered; in his right hand he holds a wand; at the horses' heads with his back to them is another aged figure, Antênôr, seated on an *okladias*, bearded, his head bald in front; he is clad in a striped mantle, and leans forward, holding a wand in his left hand; 2. two horsemen in short, white *chitôns* and armed with spears, approaching at full speed from opposite directions; between them a figure of Eris, rushing towards the

horseman on the right and looking back at his antagonist; she has large wings and wears a short *chitôn*, over which is the skin of some animal; her hair is long and bound with a *sphendonê*; on her feet are *endromides*. *Vulci.*

Dur. No. 690.

487. HYDRIA. LXXXV. 1 ft. $7\frac{7}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. four youthful hunters, setting out on horseback for the chace; their dress is the *petasus* fastened on the crown of the head by a diadem, a short *chitôn*, and the *chlamys*; each is armed with two spears, the hindermost has a shield hung at his back, of which the *omphalos* or boss is a bearded head in high relief, and the device, two pellets; they are accompanied by three hounds; behind the shield of the last figure in the troop, NAEOPA, from right to left; under his horse, NAI ΔE; in front of the third figure, NAE^ ΛE^I; in front of the foremost figure, NAΔEΔ; 2. contest of Hêraklês with the Nemean lion; the hero is naked, bearded, and wears a diadem; stooping down, he clasps the lion's head with his left arm, while with his right hand he has seized him behind the elbow of the left foreleg; the lion, about to be strangled, has raised his left hind leg to strike the naked head of Hêraklês; behind the hero is Pallas Athênê, seated on a cube; she wears an embroidered, talaric *chitôn*, the ægis and a diadem, in her left hand she holds her high-crested helmet, in her right a spear aimed against the lion; behind is Hermês, also seated on a cube, bearded, wearing the *petasus*, *chitôn*, and *chlamys*, his left hand raised to his lips; behind the lion is Iolaos, bearded, a sword at his left side; he is kneeling, and advances his left arm protected by his mantle, and seems about to strike the lion with the club held in his right hand; above the central group hang the bow and quiver of Hêraklês; on the bottom of the foot characters incised, Pl. A. 487. *C.*

De Witte, Descr. No. 123.

488. AMPHORA. CXXXIV. 1 ft. 3 in. Clay pale; design black, white, and crimson, with incised lines; 1. a Mænad between two ithyphallic Satyrs; she is clad in a succinct, talaric *chitôn*, over which is a *peplos*, both embroidered, her hair is looped up behind, and bound with a *sphendonê*; she is looking back, and with her right hand repels the Satyr behind her, who lays his left hand on her shoulder, in her left she holds an ivy-branch; in front of her is the other Satyr,

looking back as he runs forward, in his left hand he holds a diadem; 2. rev. two Mænads with the ithyphallic mule of Dionysos; one stands at his side, placing her left hand on his mane, in her right she holds an ivy-branch; she wears a talaric *chitôn*, and *peplos*, both embroidered, and a necklace, her hair flows down her neck; her companion, who follows dancing, is similarly attired, but has her hair looped up with a diadem; the mule is bridled. *H.*

489. Amphora. CXXXIV. $9\frac{2}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Dionysos standing, clad in a talaric *chitôn* and *peplos*, both embroidered, his head crowned with ivy, his beard long and pointed, in his right hand he holds a vine, in his left the *keras*, on either side a large symbolic eye; 2. rev. Ariadnê dancing, in an embroidered, talaric *chitôn*, her hair bound with a diadem and falling in long tresses on her shoulders; in her right hand a vine, her left advanced; on either side a symbolical eye; 3. under each handle a Satyr stooping forward, his hair falling in long tresses. *C.*

De Witte, Descr. No. 36.

490. ———— CXXXIV. $8\frac{1}{2}$ in. Clay pale; design black and white, with incised lines; 1. Dionysos, the lower half of his body draped, reclining on a ram, and holding a vine in his hands; 2. rev. two Seilêni, standing, facing each other; they are bearded, crowned with large wreaths, their bodies enveloped in ample mantles; one holds in his left hand the lyre, and places his right in a *phialê* which the other extends towards him with his right hand, holding a vine in his left; on the bottom of the foot incised characters, Pl. A. 490. *Vulci.*

Dur. No. 170.

491. ———— CXXXIV. $8\frac{7}{10}$ in. Clay pale; design black, crimson and white, with incised lines; Dionysos reclining on a couch, he is ivy-crowned, bearded, and has the lower half of his body enveloped in embroidered drapery; in his right hand he holds a vine; before him a table covered with viands; rev. the same subject repeated. *Vulci.*

Dur. No. 70.

492. ———— CXXXIV, $7\frac{9}{10}$ in. Clay pale; design black and crimson, with incised lines, on an ash-coloured ground; 1. Dionysos reclining on a couch; he is ivy-crowned,

bearded, and enveloped in an ample *peplos*, in his right hand he holds a *keras*, in his left a vine, at his side a small table covered with viands; behind him a Satyr gathering grapes; in front a Mænad, dancing and playing on the *krotala*, she wears a *peplos* brought round the body over the left shoulder, and on her head a *mitra*; 2. contest of three warriors, probably Achilles, Memnôn and Antilochos, armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; the figure on the left is defending himself against his two assailants, one of them who wears a high-crested helmet has fallen on his knee. *Vulci.*

Dur. No. 90.

493. AMPHORA. CXXXIV. $7\frac{1}{2}$ in. Clay pale; design black and crimson, with incised lines, on an ash-coloured ground; 1. Dionysos, bearded, ivy-crowned, and clad in a talaric *chitôn* and *peplos*, in each hand a *keras*, in his right hand the vine; on either side a Mænad, looking back at him; their hair is ivy-crowned and looped behind, they wear the talaric *chitôn* and *peplos* and hold, one in the right hand, the other in the left, a wreath; 2. rev. the same subject slightly varied; Dionysos has only one *keras*, and the Mænad on his right has no wreath; under each handle a Sphinx.

Dur. No. 89.

494. ——— CXXXIV. $8\frac{4}{10}$ in. Clay pale; design black and white, with incised lines; 1. a Mænad in a talaric *chitôn* and *peplos*, playing on the *krotala*; before her a Satyr stooping to the ground with a *keras* in his right hand; 2. rev. a naked youth, seated on the ground, his body half raised from an *askos*; before him a tree from which hangs drapery, and behind him another tree. *Magna Græcia.*

Dur. No. 131.

495. ——— CXXXIV. $5\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; Dionysos, ivy-crowned, and clad in a talaric *chitôn* and striped *peplos*, in his right hand a *keras*, on either side a Mænad and Satyr dancing; the Mænads have long hair bound with a wreath and wear the talaric *chitôn* and the panther's skin, *pardalis*; rev. the same subject repeated. *Magna Græcia.*

Dur. No. 81.

496. ——— CXXXIV. $5\frac{8}{10}$ in. Clay pale; design

black, crimson and white, with incised lines; 1. a Mænad in a talaric *chitón* and *peplos*, between two Satyrs, all three dancing; in her right hand she holds vine-branches; the Satyr on the right, who looks back at her, holds in his left hand a *keras*; 2. rev. two Mænads dancing and looking back at each other; they are clad in talaric *chitóns* and the *peplos*, the one to the right holds in her left hand vine-branches, behind her hangs a garment.

497. AMPHORA. CXXXIV. $6\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. a Mænad, clad in an embroidered, talaric *chitón* and *peplos* and holding in her right hand a vine-branch, looks back at a Satyr turned from her; 2. rev. a youth wearing a *chlamys*, playing on the lyre with a *plectrum*; before him a youth dancing, round his neck a collar; between them an *okladias*; under each handle a dog. *Vulci.*

Dur. No. 165.

498. ———— CXXXIV. $7\frac{5}{10}$ in. Clay pale; design black, and crimson, with incised lines, on an ash-coloured ground; 1. two figures, ivy-crowned, bearded, clad in the *peplos*, reclining on the same couch; each holds in the right hand a *kantharos*, in the left a vine-branch; before them a table covered with viands; 2. rev. the same subject slightly varied, one of the figures has no *kantharos*; under each handle a sphinx. *Vulci.*

Dur. No. 806.

499. ———— CXXXIV. $8\frac{5}{10}$ in. Clay pale; design black, crimson and white, with incised lines; Pallas Athênê armed with a high-crested helmet, ægis, Argolic buckler with the device of the body of a chariot, and spear, and wearing a talaric *chitón*; she stands between two Doric columns, on each of which is a cock; 2. rev. a youthful figure on horseback, armed with two spears and wearing a *petasus* and *chlamys*; behind and in front stands a naked youth holding a spear and wearing a diadem, the one behind touches with his left hand the chin of the figure on horseback, who is looking back at him; on the bottom of the foot incised characters, Pl. A. 499. *Vulci.*

Dur. No. 703.

500. ———— CXXXIV. 1 ft. 4 in. Clay pale; design black, white and crimson, with incised lines; 1. Pallas

Athênê, armed with a high-crested helmet, ægis, Argolic buckler with the device of a tripod, and spear; she stands between two Doric columns, on each of which is a cock; 2. rev. Gigantomachia; a *quadriga* in rapid motion under which a Giant has fallen; at the side of the horses stands Pallas Athênê, aiming her spear against the fallen Giant; she is armed with a high-crested helmet and embroidered, talaric *chitôn*; behind her, Arês leaning forward out of the chariot also aims his spear at the fallen figure; he kneels on his right knee, and has placed his left leg on the pole of the chariot; he is armed with a high-crested, Corinthian helmet, a cuirass, greaves and a Bœotian buckler; the fallen Giant is armed in the Greek panoply, with a Corinthian helmet, and an Argolic buckler with the device of three pellets; Zeus, as the charioteer, is bearded, wears a talaric *chitôn*, and is armed with a goad; one of the horses is white. *C.*

501. AMPHORA. LXXXIV. 1 ft. $2\frac{6}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Pallas Athênê armed with a high-crested helmet, ægis, Argolic buckler with the device of a snake, and spear; she wears an embroidered, talaric *chitôn*; on either side a Doric column surmounted by a cock; 2. rev. foot race, *dromos*; four naked Athletes running, the two foremost bearded, their hair knotted up behind. *Magna Græcia.*

Dur. No. 675.

502. ———— CXXXIV. $10\frac{2}{16}$ in. Clay pale; design black, crimson and white, with incised lines; 1. a charioteer in a white, talaric *chitôn*, over which is a *nebris*, is stepping into a *quadriga*; at the side of the horses, one of which is white, a warrior and an archer with a high Phrygian cap, and a tight fitting jerkin, holding a lance; at the horses' heads two other warriors, one has for device an anchor, the other, three pellets on his Argolic buckler; to the rear of these, three archers and two warriors standing alternately; the archers wear pointed caps, tight fitting jerkins with looser drapery round the loins, a quiver hung on the left side; two of them are armed with a spear; the foremost of the warriors bears for device M, the other a human leg and thigh; behind this row of standing figures is a warrior seated on a cube, who has for device X; the warriors in this frieze are all bearded and armed with

Corinthian helmets, Argolic bucklers, greaves, and two spears, and three of them wear the *chlamys*. *Vulci*.

Dur. No. 818.

503. Amphora. cxxxiv. 10½ in. Clay pale; design black, white and crimson with incised lines; 1. Ajax, the son of Telamôn, carrying off the body of Achilles; both warriors wear short *chitôns* reaching a little below the hips, and are armed with cuirasses, greaves and Bœotian shields; Ajax has in his hand two spears, his helmet is high-crested and he bears for device two snakes, between, a wreath; on the shield of Achilles is a bull's head, his helmet is Corinthian; in front, Thetis wearing a succinct, talaric *chitôn* and over her shoulders a *peplos*, both embroidered, her hair long and bound with a diadem; she looks back and beckons to Ajax as she advances forward; 2. rev. Dionysos, ivy-crowned, bearded and enveloped in a *peplos*, seated on an *okladias*, in his left hand a *keras*, in his right vine-branches; he looks round at a Mænad behind him, who wears a succinct, talaric *chitôn* and over her shoulders a *peplos*, both embroidered, her long hair is bound with a *sphendoné*; she looks back at Dionysos as she dances, holding a *krotalon* in her left hand; at the bottom of the foot incised characters, Pl. A. 503. *Vulci*.

Dur. No. 404. R. Rochette, Mon. Inéd. Odyss. Pl. lxviii. 1, p. 388.

504. ——— cxxxiv. $9\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Æneas carrying off Anchises from Troy; Æneas is armed with a Corinthian helmet, a cuirass, a Bœotian buckler and two spears; Anchises, whom he bears on his back, is clad in embroidered drapery, his beard and hair white, in his right hand he holds a sceptre; in front of Æneas is a female figure in a talaric *chitôn*, her head veiled with an embroidered *peplos*, who rushes forward, and looks back at Æneas, and an aged figure, partly bald, with white hair and beard, clad in a long, talaric *chitôn*, with a *peplos* over his shoulders, and holding a wand, or sceptre; behind Æneas another female figure in a talaric *chitôn* and embroidered *peplos*, her hair flowing and bound with a diadem; she looks towards Æneas, but rushes in the opposite direction; behind her an archer wearing a high-pointed cap, a cuirass, under which is a *chitôn* reaching a little below the loins, at his left side a quiver from which hangs the tail of some animal; he rushes forward with Æneas; 2. rev. combat of two warriors,

probably Achilles and Memnôn; a third, probably Antilochos, has fallen on his knee, his two antagonists, are thrusting at him with their spears, one on each side; the falling figure is armed with a Corinthian helmet ornamented with two white plumes, one on each side the crest, a cuirass, greaves, a Bœotian shield with the device of a thunderbolt, and a spear; of his antagonists one is armed in the Greek panoply with a Corinthian helmet, and the device of a dolphin on his Argolic buckler, the other has a Corinthian helmet, a cuirass over which is a *chlamys*, an Argolic buckler, greaves, and a spear; on the bottom of the foot incised characters, Pl. A. 504. *Vulci.*

Dur. No. 414.

505. AMPHORA. CXXXIV. $9\frac{2}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. combat of three warriors all armed with the Greek panoply, with Corinthian helmets and Argolic bucklers; the central figure, who has fallen on his knee and whose helmet is high-crested, has for device two pellets, his antagonist on the left, a crescent, and the warrior on the right has a white shield; 2. rev. warrior in a *quadriga* at full speed, all that is visible of his armour is a high-crested, Corinthian helmet and spear; his charioteer is clad in a white *chitôn*. *Magna Græcia.*

Dur. No. 678.

506. ———— CXXXIV. $7\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês subduing the Cretan bull; the hero, naked, and bearded, his hair bound with a diadem, kneels on the bull's neck and seizes him round the body with both hands; the animal falls forward, wounded in the flank; Hêraklês is armed with his sword only, his club, mantle, bow and quiver are suspended above; 2. rev. two female figures dancing, each clad in an embroidered, talaric *chitôn* and *peplos*, the hair gathered under the *kekryphalos*, and bound with a diadem; one holds a *krotalon* in her left hand. *Vulci.*

Dur. No. 279.

507. ———— CXXXIV. 1 ft. $2\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Apollo Citharœdus, Artemis and Hermês; Apollo is laurelled and clad in a white, talaric *chitôn*, over which hangs an embroidered mantle; he is playing on the heptachord lyre, holding the *plectrum* in

his right hand, at the side of the lyre is a strap to attach it to the arm; Artemis stands before him, clad in an embroidered, talaric *chitôn*, bound with an embroidered girdle; her hair flows down her neck, on her head is a *mitra*, at her back a quiver, in her right hand a bow, at her feet a hind looking up at Apollo; on the other side stands Hermês, bearded and with a short embroidered *chitôn* and his attributes, he looks back at Apollo as he retreats; 2. rev. Akamas and Dêmophôn bringing back Aithra; she is clad in a talaric *chitôn* girt at the waist, and a *peplos*, her long hair is bound with a diadem, and she has a necklace; raising her *peplos* with her left hand, she turns towards Dêmophôn, who approaches her, his sword in his left hand, with his right he seizes her veil; he wears a high-crested, Corinthian helmet, a cuirass, *paramêridia* or armour for the thighs, and greaves; from his shoulders hangs an embroidered mantle, under his cuirass is a short *chitôn*, reaching to the loins; Akamas stands on the other side, turning away, but looking back at Aithra; he is armed in the Greek panoply, with a Corinthian helmet and an Argolic buckler with the device of a bull's head; in his right hand he holds two spears. *Vulci.*

Dur. No. 13.

508. Amphora. cxxxiv. 1 ft. 3½ in. Clay pale; design black, white and crimson, with incised lines; 1. Apollo Citharœdus and Artemis; Apollo has long hair bound with a diadem, and a slight beard; he is clad in a white, talaric *chitôn*, over which is a *peplos*, wound round the body, and ornamented with alternate crimson, and flowered black stripes, separated by embattled borders; the lyre is attached to his left hand by a strap; before him stands Artemis, conversing; her long hair is crowned by a *mitra*, she wears a talaric *chitôn* with sleeves, chequered with alternate squares of crimson and mæander ornaments from the waist downwards; her right hand is raised to her mouth, in her left a bow and arrow; at her back, her quiver, the lid open; under each handle two human eyes combined with honeysuckle ornaments, flowers and tendrils, arranged in pairs and issuing from a common centre, the whole bearing some resemblance to a human face; 2. rev. between two Doric columns, each surmounted by a Sphinx regardant, a figure, bearded and with long hair, probably Hêraklês Citharœdus; he is clad in a white, talaric *chitôn*, over which is an embroidered robe, half crimson, half flowered black, the lyre is attached to his left arm by a strap; on the bottom of the foot characters painted, Pl. A. 508. *Vulci.* *C.**

No. 2199.

509. AMPHORA. CXXXIV. 1 ft. $3\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; with ornaments on the neck in black and crimson with incised lines, on an ash-coloured ground; 1. the metamorphosis of Thetis when pursued by Pêleus; the hero, bearded and wearing a cuirass under which is a *chitôn* reaching to the loins, stoops forward to seize Thetis, having one arm round her waist and seizing her garments with the other; she is clad in an embroidered, talaric *chitôn* and *peplos*, her hair is laurelled and falls down her neck; her right arm is passed round the body of the hero; two of her transformations are indicated by the lion's head which appears issuing from her left shoulder with open jaws and mane flowing; on each side stands a human-headed bird, the body and wings composed of a large symbolical eye; one of these has a male head, bearded, but with the flesh of a white colour; contrary to the usual rule in this class of Vase paintings by which the flesh of all male figures is represented of a black colour; the other bird has a female head; both have long hair, bound with myrtle wreaths; 2. rev. Apollo Citharœdus; he is clad in a talaric *chitôn* and embroidered *peplos*, and has long hair, bound with a diadem; he holds the *plectrum* with his right hand, from his lyre hangs drapery; at his feet a hind, on either side a human-headed bird like those on the obverse; under one handle Hermês in a short *chitôn* and with his attributes, in his right hand he holds his *caduceus* and ivy-branches; he is moving to the right and looks back with his left hand advanced; his hair is long and looped up behind; under the other handle Artemis, moving to the left and looking back, raising her bow with her left hand as if she had just shot off an arrow; her hair is long and crowned with the *mitra*, she is clad in a talaric *chitôn* and *peplos*, both embroidered; 3. two groups of a lion and goat confronted, in one the lion has his left paw raised, repeated on rev.; 4. lion and panther confronted, between, goat, two groups of a panther and goat confronted; at the bottom of the foot incised characters, Pl. A. 509. *Vulci.* *C.**

No. 1523.

510. ———— CXXXIV. 1 ft. $3\frac{1}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. the birth of Pallas Athênê from the brain of Zeus; he is seated on an *okladias*, and wears a talaric *chitôn*, embroidered and with sleeves, over which is a striped and embroidered *peplos*; his hair is flowing and bound with a diadem, his beard long and pointed, in his left hand is a sceptre; out of his head springs Pallas

Athênê, armed with a high-crested helmet, the ægis, an Argolic buckler, her right hand drawn back, she wears a striped, talaric *chitôn*; on either side of Zeus an Eileithyia, clad in a talaric *chitôn*, over which, girt at the waist, is an outer garment, striped and embroidered; each holds up her hands, their hair is long and bound with a diadem; behind the figure in front of Zeus, Hêphaistos, naked, bearded, his *pelekys* or double edged axe on his shoulder; he looks back at the scene as he retires; behind the other female figure, Hermês, his hair long, his beard pointed, he is naked, but has the *petasus*, *talaria*, and *caduceus*; 2. rev. Akamas and Dêmophôn conducting Aithra; Dêmophôn is armed with a high-crested, Corinthian helmet, cuirass, greaves, spear, and sword hung at his left side; he turns back as he advances, and takes hold of the edge of the veil of Aithra, who stands behind him, clad in a talaric *chitôn* girt at the waist, her head veiled with the *peplos*; both garments are striped and embroidered; behind her is Akamas in the Greek panoply, with a Corinthian helmet and Bœotian buckler; the hilt of his sword terminates in boar's tusks; behind Dêmophôn, on the extreme right, is a youthful, male figure, in a talaric *chitôn*, over which is a striped and embroidered mantle; on the bottom of the foot an incised character, Pl. A. 510. *Vulci.*

Dur. No. 20. Gerhard, Auserl. Vasenb. Taf. II.

511. Amphora. cxxxiv. 1 ft. 2 in. Clay pale; design black, white and crimson, with incised lines; 1. battle scene; a warrior armed with a high-crested, Corinthian helmet, a cuirass and greaves, and with the device of a pellet on his Argolic buckler, is kneeling in his *quadriga*, the left foot advanced and resting on the pole; his right arm is raised as if to hurl his spear which is not represented in the design; at the side of the horses is Pallas Athênê, armed with a high-crested helmet and an Argolic buckler with the device of a pellet; her hair is long, and she wears a talaric *chitôn*, striped and embroidered; the horses, one of which is white, are prancing over a fallen warrior who is armed with a Corinthian helmet, cuirass, greaves and Argolic buckler with the device of a tripod, in his right hand he holds a torch; the charioteer stands in the *quadriga* holding the reins; he is clad in a talaric *chitôn*, the two warriors wear under their cuirasses *chitôns* reaching to the loins; this subject probably represents Diomêdês repulsing the attack of the Trojans on the ships; 2. rev. two warriors, armed in the Greek panoply with Corinthian hel-

mets and Argolic bucklers, engaging with spears; one has on his helmet a diadem, and the greave of his left leg coloured crimson, the other has for device the forepart of a boar; at the bottom of the foot an incised character, Pl. A. 511. *C.*

512. Amphora. cxxxiv. 1 ft. $2\frac{7}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hector arming for battle; he is bearded, and is placing a greave on his left leg, which is supported by his high-crested helmet placed on his cuirass; before him stands Andromachê, holding his spear and Bœotian shield on which is the device of a panther's head between two snakes; she wears a talaric *chitôn* and *peplos*, striped and embroidered, and a necklace; her hair is long and flowing; behind Hector is Priam, clad in an embroidered, talaric *chitôn* and striped and embroidered mantle, his hair and beard white, in his left hand a wand; at either extremity of the scene an archer, bearded, with a pointed cap, a tight fitting jerkin, and a quiver slung at his left side from which hangs the tail of some animal; the one behind Andromachê has in his left hand his bow; 2. rev. Aithra conducted from Troy by Dêmophôn and Akamas; she is clad in a talaric *chitôn*, embroidered and girt round the waist, her head is veiled in a striped and embroidered *peplos*, which she draws forward with the left hand; she is preceded by Akamas, armed with a high-crested, Corinthian helmet, a cuirass, sword and greaves; behind her is Dêmophôn, armed with a Corinthian helmet, a cuirass, and greaves; over his shoulders a striped and embroidered mantle, in his right hand his sword drawn; behind him an aged figure, his hair, which falls in long tresses, and his beard, both white; he is clad in a talaric *chitôn*, and striped and embroidered mantle, in his left hand a wand; on the other side, in front of Akamas, a youthful male figure and an aged figure with white hair and beard, both clad in talaric *chitôns* and striped and embroidered *pepli*, and holding wands in their right hands. *Vulci. C.**

No. 1761.

513. ——— cxxxiv. 1 ft. $3\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. the judgement of Paris; the three goddesses stand in a row, clad in talaric *chitôns* and striped *pepli*, their hair flowing and bound with the diadem; the centre figure of the group, Athênê, holds in her right hand a lance; before them stands Hermês, with his attributes, conducting the goddesses to Zeus, who looks back at them, clad in a striped, talaric *chitôn* and *peplos*, and holds in

his right hand a sceptre; his head is bound with a diadem; 2. rev. group of three figures; in the centre a warrior armed with a Corinthian helmet, cuirass, greaves, Bœotian buckler, and spear, stands before an aged figure seated on an *okladias*, bearded, and wearing a diadem and a striped mantle; in his right hand a wand; behind the warrior a female figure, wearing an embroidered, talaric *chitôn*, her head veiled with a striped, embroidered *peplos*, under which her hands are concealed. *Vulci.*

Dur. No. 376.

514. AMPHORA. CXXXIV. 1 ft. $2\frac{7}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Thêseus slaying the Minotaur; the hero is clad in a cuirass under which is a *chitôn* reaching to the loins, his hair falls in curls on each side of his cheek, and is looped up behind with a diadem in the androgynous knot; with his left hand he has seized the left horn of the Minotaur and is preparing to stab him with his sword; the monster, who is represented with a human body and bull's head and tail, has fallen on his right knee, and is about to hurl a stone at Thêseus with his left hand; in front of the hero stands Ariadnê, clad in a striped and embroidered *chitôn*, her flowing hair bound with a diadem, she extends her arms in admiration; behind Thêseus is an Athenian youth, naked, his hair bound with a diadem; his gestures also express admiration; 2. rev. Amphiaraos setting out for the siege of Thebes in a *quadriga*, seen to the front; all that is visible of his figure is his high-crested, Corinthian helmet with two spears; before him stands his charioteer, wearing a white, talaric *chitôn* and diadem, in his hand a goad; at the horses' heads his wife, Eriphylê, clad in a striped, talaric *chitôn* with looped-up sleeves, and girt round the waist, her hair falling in long tresses and bound with a diadem; at the bottom of the foot an incised character, Pl. A. 514. *C.*

De Witte, Descr. No. 112.

515. ———— CXXXIV. 1 ft. $3\frac{5}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Thêseus slaying the Minotaur; the hero is clad in a lion's skin under which is an embroidered *chitôn* reaching half-way down the thigh; his hair is looped up behind with a diadem in the androgynous knot; springing forward, he seizes the Minotaur by the horn with his left hand, while with his right he stabs him in the breast with his sword; the monster, who is bull-headed with a human body, en-

deavours with his right hand to arrest the death-blow by grasping the right arm of his antagonist; in his left hand he holds a stone; behind Thêseus stands Ariadnê, holding in her right hand a sceptre and encouraging the hero with the gesture of the left; she is clad in an embroidered, talaric *chitôn*, over which is a *peplos*; her hair, bound with a diadem, falls in tresses, she has a necklace; behind the Minotaur stands an Athenian youth, beardless, enveloped in a talaric *chitôn* and mantle, in his right hand a sceptre; 2. rev. the departure of Hector; he is armed with a Corinthian helmet, an Argolic buckler with the device of an *okladias*, greaves and two spears; before him stands an archer, bearded, with a Phrygian cap, a cuirass under which is a *chitôn* reaching half down the thigh, at his left side a sword and quiver; from the movement of his hands he appears to be speaking to Hector; on the other side of Hector is another archer, probably Paris, bearded, wearing a pointed cap and a tight-fitting jerkin, at his left side a sword and quiver; he turns back to speak to Priam who stands on the extreme left of the scene, holding a sceptre in his hand; he is enveloped in a talaric *chitôn* and mantle, his head bald in front, his hair and beard white. *Vulci. C.**

No. 616.

516. Amphora. cxxxiv. 1 ft. $3\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Bacchic *thiasos*; Dionysos, ivy-crowned, with a long, pointed beard, clad in an embroidered *chitôn* with looped up sleeves, and a striped, embroidered *peplos*, stands in the centre of the scene, holding in his right hand a vine, in his left a *keras*; before him Ariadnê in a talaric *chitôn*, striped, embroidered, and girt round the waist, over which falls an upper garment as low as the girdle; her hair, bound with a diadem, falls in tresses, she wears a necklace; her right hand is raised to her mouth; before her are two Satyrs, with long hair and beards, one plays on the double flute, the other beats time with his hands; behind Dionysos follow, Hermês, with his attributes and a female figure at his side, her hair hanging down her back, and bound with a diadem; she is clad in a talaric *chitôn*, girt at the waist, and striped and embroidered, as is also the mantle of Hermês; 2. rev. departure of Hector for battle; he stands in the centre of the scene armed with a Corinthian helmet, an Argolic buckler with the device of a *kantharos*, greaves and two spears; before him stands Priam, leaning on his staff, clad in a striped, embroidered mantle, his beard and hair, which falls in long tresses, white, the front of his head bald, his

right hand extended towards Hector; behind him Paris, who wears a pointed cap and a tight-fitting, embroidered jerkin, girt at the waist; he is looking back as he turns away from the scene and holds in his right hand his bow; at his left side his quiver; on the other side, behind Hector, Andromachê, enveloped from head to foot in a striped and embroidered *peplos* under which is a talaric *chitôn*; she looks back at a warrior, who is leaving the scene on the extreme right; he is armed in the Greek panoply with a Corinthian helmet and Bœotian shield; at the bottom of the foot incised characters, Pl. A. 516. *Vulci. C.**

No. 1763.

517. Amphora. cxxxiv. 1 ft. $\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Apollo Citharœdus standing in the centre of four divinities; he wears a richly embroidered *chitôn*, reaching nearly to the ancle, over which hangs a mantle ornamented with a border; his long hair is looped up behind with a diadem; he plays with a *plectrum* on the heptachord lyre, from which hangs a piece of embroidered drapery, before him stand Poseidôn, and Artemis? Poseidôn is clad in a striped and embroidered mantle, his hair falling over his shoulders and bound with a diadem, his beard long and pointed, in his left hand a trident; at his side is Artemis, clad in an embroidered, talaric *chitôn* and a striped and embroidered *peplos*, and crowned with the *mitra*, her right hand is raised to her mouth, with her left she raises the edge of her *peplos*; behind Apollo another pair of divinities, Hermês and Aphroditê; Hermês is bearded, and has the *petasus*, an embroidered *chlamys*, and the *caduceus*; Aphroditê wears an embroidered, talaric *chitôn* and a striped and embroidered *peplos*; her hair, bound with a diadem, flows down her neck, on which is a necklace; with her hands she beats time; 2. rev. Zeus standing, bearded, clad in a mantle of which the ends hang from his shoulders, his hair bound with a diadem; before him Ganymêdês, holding in his arms a cock, his long hair bound with a diadem; behind Zeus, a naked and bearded figure; behind Ganymêdês, a bearded figure, naked, his hair bound with a diadem, caressing a youth who wears a mantle, his long hair looped up behind in the androgynous knot; at the bottom of the foot an incised character, Pl. A. 517. *C.*

518. ———— cxxxiv. 1 ft. $4\frac{5}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Dionysos, ivy-

crowned, bearded, clad in a talaric *chitôn* and *peplos*, holding in his left hand a *keras*, in his right a vine; before him a female figure, clad in a talaric *chitôn* and striped and embroidered *peplos*, in which her hands are enveloped, her long hair crowned with a *mitra*; behind him another female figure, clad in a talaric *chitôn*, striped and embroidered, and girt at the waist, her long hair bound with a *mitra*, her left hand extended towards Dionysos; 2. rev. departure of a warrior for battle; a *quadriga* in which is a charioteer, bareheaded, bearded, clad in a talaric *chitôn* girt round the waist, holding the reins with both hands and in his right hand two spears, at his left side a sword; at the side of the horses and turned towards him are two figures; one, a warrior armed with two spears, a high-crested helmet with cheek-pieces, an Argolic buckler with the device of two white pellets, and one red one; the other, an archer, bearded, with a pointed cap, and a tight fitting, embroidered jerkin; at the horses' heads stands a warrior armed with a high-crested helmet, an Argolic buckler with the device of two dolphins, greaves and a sword. *C.*

De Witte, Descr. No. 47.

519. Amphora. cxxxiv. 1 ft. 5 in. Clay pale; design black and white with incised lines; 1. a nuptial scene, Apollo Citharœdus followed by several figures; he wears a talaric *chitôn*, embroidered and with sleeves, over which is a *peplos*; he is beardless, his hair falls in long tresses; he plays on the heptachord lyre with the *plectrum*; at his side is a hind; behind is Artemis, clad in a talaric *chitôn* over which is a *peplos*, she wears a necklace and has her long hair looped up behind by a diadem; over the head of Apollo, >ISTISINI>; behind Artemis, ZOTVIΞITV; following Apollo and Artemis, are a male and female figure, side by side, the male figure is bearded, his hair falls down his neck, the female figure wears a necklace; both are clad in embroidered, talaric *chitôns* and *pepli*; 2. rev. Dionysos, clad in a white, talaric *chitôn*, spotted with black, over which he wears a *peplos*, his hair ivy-crowned and falling in tresses, his beard long and pointed; he holds in his right hand a vine, in his left a *kantharos*; before him a female figure, Aphroditê, clad in an embroidered, talaric *chitôn* falling over the girdle in a *kolpos*, over which hangs the *peplos*; her hair is looped up behind by a diadem, she wears a necklace; in her left hand she holds forward a flower, looking back at Dionysos, whose bull is at her side; before her Hermês, looking back, his hair in long tresses, his

beard pointed; he wears the *petasus*, *chlamys*, a white *chitôn*, reaching halfway down the thigh, and the *talaria*, in his right hand he holds a wand; on the foot incised characters, Pl. A. 519. *Vulci.*

Dur. No. 651.

520. Amphora. cxxxiv. 1 ft. $5\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Apollo, clad in a talaric *chitôn* and embroidered *peplos*, his long hair crowned with laurel, plays with a *plectrum* on the heptachord lyre, which is attached to his left arm by a strap, and from which a piece of embroidered drapery hangs down; at his side the hind Argê; two of the Seasons, Thallô and Carpô, stand, one on each side; their long hair is bound with the diadem; they wear necklaces and talaric *chitôns* and *pepli*, both embroidered; each holds in the right hand a branch; 2. rev. Dionysos, clad in a talaric *chitôn* and *peplos*, both embroidered, his hair ivy-crowned and falling in tresses, his beard long and pointed, in his right hand a vine, in his left a *kantharos*; before him Hermês, with his attributes, but holding a wand instead of a *caduceus*, looking back; behind, Ariadnê, wearing a talaric *chitôn* and *peplos*, both embroidered, and a necklace, her long hair crowned with a wreath; on the bottom of the foot an incised character, Pl. A. 520. *Vulci.* *C.**

No. 1383.

521. ——— cxxxiv. 1 ft. $5\frac{5}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. pugilistic contest; one of the athletes is about to strike with his fist his antagonist, who has fallen to the ground on his right knee, and looking back seems to appeal to a bearded figure behind him; this latter stands with his right arm raised, in his left a girdle or strap, the two combatants are beardless and all three figures naked; behind the victor is a bearded figure, his head wreathed with branches, across his body a mantle, in his right hand a long forked stick, the ends crossed; in the area a tree; 2. rev. a *diskobolos*, about to hurl the *diskos* from his right hand, before him another athlete, both are naked and bearded; behind, an aged, bearded figure, the *paidotribês*, his head wreathed with branches, and with an embroidered mantle thrown across his body, in his right hand he holds a wand; in the area a tree; at the bottom of the foot an incised character, Pl. A. 521. *Vulci.* *C.**

No. 1612.

522. ——— cxxxiv. 1 ft. $4\frac{7}{10}$ in. Clay pale; design

black, white and crimson, with incised lines; 1. death of Priam at the altar of Zeus Herkeios; Neoptolemos, armed with a Corinthian, high-crested helmet and greaves, and with an embroidered mantle hanging from the shoulders, is stabbing Priam to the heart with his spear; the aged monarch is falling across the altar, the front of his head is bald, his beard and hair, which falls behind in long tresses, are both white, he is clad in an embroidered, talaric *chitôn*; his right arm is raised above his head; with his left hand Neoptolemos is pushing back Hecuba who feebly places her right hand on his helmet, while her left is raised to tear her hair in grief; she is clad in a talaric *chitôn* and *peplos*, both embroidered, her long hair is bound with a diadem; behind Neoptolemos is another female figure, one of the daughters of Priam; her long hair is bound with a diadem, she wears a talaric *chitôn* and *peplos*, both embroidered; near the altar a tree; 2. rev. Dionysos, ivy-crowned, and wearing an embroidered *peplos*, his beard long and pointed; in his right hand he holds a vine-branch, in his left a *keras*, at his side a goat; before him a Mænad, clad in a succinct, talaric *chitôn*, striped and embroidered, over which is a *pardalis* knotted over the breast, her long hair bound with a diadem; she looks back at Dionysos and extends her right hand towards him; behind Dionysos another Mænad, clad in a succinct, talaric *chitôn* and *peplos*, both embroidered, her long hair bound with a diadem, in her left hand she holds the *krotala*. *Vulci*. *C.**

No. 618.

523. Amphora. cxxxiv. 1 ft. $4\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Pallas Athênê driving a *quadriga* at speed; she wears a high-crested helmet, and a talaric *chitôn* with sleeves, over which is the ægis; she holds in her hands the reins and a goad; under the horses' feet her Argolic buckler, on the outside of which, two pellets, between, X, on the inside, M, painted in white; one of the handles is visible; 2. rev. Apollo Citharœdus, Dionysos and Ariadnê; Apollo stands in the middle of the group, clad in a talaric *chitôn* with sleeves and a *peplos*, his hair bound with a diadem and hanging down his cheek in parallel rows; he plays with a *plectrum* on the heptachord lyre, which is attached to his left arm by a strap, and has drapery hanging from it; before him Dionysos, ivy-crowned, his beard long and pointed; he wears a talaric *chitôn* and embroidered *peplos*, in his right hand he holds a *kantharos*, in his left a vine-branch, at his side a goat

turned away but regardant; behind Apollo Ariadnê, her hair falling down her neck, she wears a talaric *chitôn* and *peplos*, in her right hand a vine-branch, in her left a wreath; at her feet a panther; at the bottom of the foot an incised character, Pl. A. 523.

524. AMPHORA. CXXXIV. 1 ft. $6\frac{2}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. the parting of Hector and Andromachê; in front of the scene is the *quadriga* of Hector, one of the horses is white; his charioteer, Kebrionês, slightly bearded, with a striped and embroidered mantle thrown across his body, and a plume in the front of his diadem, is stepping into the chariot, holding the reins with both hands and the goad in his left; at the side of the chariot stands Hector, armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of three crescents, and greaves; as he moves towards the *quadriga*, he looks back at Andromachê who wears a talaric *chitôn*, her head veiled in a striped and embroidered *peplos*, on her shoulders the young Astyanax; at the side of the horses stands a warrior, armed with a Corinthian helmet with two tall plumes, an Argolic buckler with the device of a pellet, greaves, and a spear; underneath his shield appears the end of a mantle; at the horses' heads an aged figure, with white hair, the front of his head bald; he is clad in a talaric *chitôn* and striped *peplos*, and holds a spear; by the side of Kebrionês stands another figure with white hair and beard, clad in a talaric *chitôn* and striped and embroidered *peplos*; 2. rev. Rhêsos in a pointed cap, with a close-fitting, embroidered jerkin, at his back a quiver from which hangs the tail of some animal; he kneels and endeavours to restrain two horses who are rearing on either side, and whom he holds by a rein attached to the bridle; on the bottom of the foot an incised character, Pl. A. 524. *C.*

De Witte, Descr. No. 142.

524.* ———— CXXXIV. 1 ft. $3\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. the judgement of Paris; Hermês, bearded, his hair in long tresses, a short *chitôn* under his striped *chlamys*, is conducting the three Goddesses; immediately behind him is Aphroditê, then, Pallas Athênê, then, Hêra; Hêra and Aphroditê have hair falling in long tresses, and wear embroidered, talaric *chitôns* girt round the waist, over which are striped *pepli*; in their right hands they

hold sceptres terminating in the pomegranate fruit; in her left hand Aphroditê holds a flower; Pallas Athênê wears the ægis, a high-crested helmet, with cheek-pieces, and covering the back of the neck, a talaric, embroidered *chitôn* and a necklace; from her shoulders hangs a striped mantle; in her right hand she holds a spear; her hair falls in long tresses; 2. rev. Pallas Athênê and Hêraklês; the Goddess wears a high-crested helmet, with cheek-pieces and covering the nape of the neck, a talaric *chitôn*, striped and embroidered, and a mantle; she is armed with a spear and an Argolic buckler with the device of two dolphins; Hêraklês stands before her; he is bearded, his lion's skin hangs from his shoulders like a scarf, his left hand is expanded, in his right a club, at his back a quiver from which hangs the tail of some animal; behind him stands a youth, beardless, and clad in a striped mantle, his left hand expanded; behind Pallas Athênê, Hermês with his attributes, under his striped *chlamys* a *chitôn*; on the bottom of the foot an incised character, Pl. A. 524.* *M.*

525. Amphora. cxxxiv. 1 ft. $3\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Dionysos ivy-crowned, his beard long and pointed, his hair falling in tresses on his shoulders; he is clad in an embroidered, talaric *chitôn* and *peplos*, in his left hand a *kantharos*, in his right a vine, at his feet a lion looking up with open jaws, on either side a symbolical eye; 2. rev. the return of Hêphaistos to heaven; he is mounted on the ithyphallic mule, ivy-crowned, his beard long and pointed, his hair falling in tresses on his shoulders; he wears a mantle which covers the arms and reaches halfway down the thighs, in his right hand he holds a *pelekys* and vine; the mule carries an *oinochoê* on the *phallus*; on either side a large symbolical eye; 3. under one handle, a Seilênos, stooping forward, his face turned to the front, in his right hand a vine branch, on his left shoulder an *askos*; 4. under the other handle, one of the Seilêni, Kômos, Marsyas, or Briachos, playing on the double flute; from his left arm hangs the leathern case of the flute, *sybênê*; on the bottom of the foot incised characters, Pl. A. 525. *Vulci.*

Dur. No. 124. Gerhard, Ant. Vasenb. Taf. xxxviii. p. p. 150-2.

526. ———— cxxxiv. 1 ft. $3\frac{9}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. between two symbolical eyes a head of Dionysos, full face, bearded and with hair falling in long tresses, above, vine branches; 2. rev. the same re-

peated; 3. under one handle,—a Seilênos crouched and looking back, in his right hand an ivy-branch; 4. under the other handle,—a Seilênos stooping forward, as if to pick up something with his hands, behind him an ivy-branch; both these figures have long hair hanging down the neck like a tail; on the bottom of the foot incised characters, Pl. A. 526. *C.*

No. 23.

527. Amphora. cxxxiv. 1 ft. $6\frac{7}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Dionysos, clad in an embroidered, talaric *chitôn* and *peplos*, ivy-crowned, his beard long and pointed, his hair falling in long tresses; he looks back, and holds in his right hand a vine, in his left a *keras*; on either side of him an ithyphallic Satyr carrying off a Mænad; in the group in front the Satyr stoops down to raise the drapery of the Mænad, who is seated on his knee, and is clad in a talaric *chitôn* and *peplos*, both embroidered, her hair looped up behind, and bound with a band wound several times round the head; she wears a necklace, and plays on the *krotala*; the other Mænad who is similarly attired is playing on the double flute; 2. rev. the return of Hêphaistos to heaven; he rides on an ithyphallic mule, and is ivy-crowned, his beard long and pointed; he wears a *chlamys* and holds in his left hand a *kantharos*, in his right a *pelekys* and vine, at his side a goat; behind him the ithyphallic Satyr, Oinos, carrying an *askos* on his shoulders. *C.*

De Witte, Descr. No. 50.

528. ———— cxxxiv. 1 ft. 8 in. Clay pale; design black, white and crimson, with incised lines; 1. Lêda taking leave of the Dioscuri; she has long hair, and wears a necklace and an embroidered, talaric *chitôn*, girt round the waist and with looped up sleeves; she is extending her hands towards the Dioscuri who stand before her with their horses; Castôr, who is known by his white *petasus*, and who wears a striped *chlamys*, stands at the side of the horses, holding two spears over his left shoulder, and looking back at his mother; Pollux stands at the horses' heads, a striped *chlamys* hangs from his shoulders, in his left hand a spear; both are beardless; 2. rev. a warrior armed in the Greek panoply, with a high-crested, Corinthian helmet, and an Argolic buckler, is ascending a *quadriga*, holding in his right hand the reins and two spears; at the side of the horses are three warriors, all armed with high-crested, Corinthian helmets, Argolic bucklers, greaves, and spears, the

one nearest the figure in the chariot has a white buckler, the next, the device of pellets, one of which only is visible, and the third, that of a tripod. *Vulci.*

Dur. No. 686.

529. AMPHORA. CXXXIV. 1 ft. $5\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. a youth on horseback between two female figures; he is beardless and holds in his right hand two spears; the two female figures have long hair, and wear talaric *chitôns* and embroidered *pepli*; each holds out a hand muffled in drapery; 2. rev. warrior, armed with a Corinthian helmet and two spears, in a *quadriga*, which is driven by a charioteer wearing a white, talaric *chitôn* and holding a goad; the *quadriga* fronts the spectator; on the bottom of the foot an incised character, Pl. A. 529. *Vulci.*

Dur. No. 817.

530. ———— CXXXIV. 1 ft. $4\frac{1}{2}$ in. Clay pale; design black, white and crimson, with incised lines; 1. judgement of Paris; Hermês with his attributes, bearded, and with long hair, leads the way, accompanied by a goat; next, Aphroditê, in her left hand two large branches of an apple tree; next, Pallas Athênê, armed with a high-crested helmet covering the neck, the ægis, and a spear; she wears a talaric *chitôn* and *peplos*, both embroidered, at her side is a hind; she looks back at Hêra who comes last, in her left hand her sceptre which terminates in a pomegranate flower; all three goddesses have long hair and wear diadems, Hêra and Aphroditê wear necklaces and talaric *chitôns* and *pepli*, both embroidered; 2. rev. procession of divinities; Hermês, with his attributes, wearing a short *chitôn* under his *chlamys*, both embroidered, his beard long and pointed, his hair in a club behind, leads the way, looking back at the next advancing figure, Pallas Athênê; she is armed with the ægis, a high-crested helmet, covering the neck and bound with a diadem, and a spear; her hair is long and she wears a talaric *chitôn* and *peplos*, both embroidered, at her side a ball; she looks back at Apollo, who is playing on the heptachord lyre with the *plectrum*; he wears a talaric *chitôn* and *peplos*, both embroidered; from the lyre hangs drapery; in the field, branches of apple tree laden with fruit; on the bottom of the foot incised characters, Pl. A. 530. *Vulci.* *C.**

No. 621.

531 ———— CXXXIV. 1 ft $3\frac{1}{2}$ in. Clay pale; design

black, white and crimson, with incised lines; 1. Gigantomachia; Pallas Athênê attacking two Giants, perhaps Enkelados and Porphyriôn, one of whom has fallen on his knee and is about to be transfixed by her spear; the other is aiming his spear against the goddess; she wears an embroidered, talaric *chitôn*, succinct, and with sleeves, and is armed with a high-crested helmet, and the ægis covering the left arm; round her neck is a necklace, and over her breast falls a large collar; the two giants are armed in the Greek panoply, with Corinthian helmets, Argolic bucklers, and embroidered mantles; the fallen figure bears the device of a bull's head, the other that of a tripod; 2. rev. Dionysos, ivy-crowned, bearded, his hair hanging down his neck; he is clad in a white, talaric *chitôn* and embroidered *peplos*, in his right hand he holds a vine, in his left a *kantharos* which he is receiving from a Mænad standing before him; he looks back at another Mænad behind him; both the Mænads wear necklaces, and talaric *chitôns* and *pepli*, both embroidered; their hair falls in long tresses; the one in front of Dionysos holds in her right hand an *oinochoê* from which she has just filled the *kantharos*; on the bottom of the foot incised characters, Pl. A. 531. *C.*

De Witte, Descr. No. 8.

532. Amphora. cxxxiv. 1 ft. $1\frac{5}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Tritôn; the hero, clad in the lion's skin, his sword at his left side, has leapt upon the sea-monster's back and clasps him round the waist in his arms; Tritôn, his head bound with a wreath, his beard long and pointed, his hair in long tresses, vainly endeavours to loosen the grasp of Hêraklês; behind him stands Nêreus, his long hair and beard white, his forehead bald; he is clad in a talaric *chitôn* and striped *peplos*, in his right hand he holds a wand; behind Hêraklês, a Nêreid clad in an embroidered, talaric *chitôn* and striped *peplos*, her long hair bound with a diadem; 2. rev. the arming of Hector; he has already put on his cuirass and right greave, and is adjusting the left greave, his high-crested, Corinthian helmet has served as a footstool; he is bearded; before him stands Hecuba, clad in a striped, talaric *chitôn*, girt round the waist, her long hair bound with a diadem; in her right hand she holds his sword and two spears, in her left his Argolic buckler on which is the device of a tripod; behind her, Priam, bearded and with long hair, clad in a talaric *chitôn*, and striped

and embroidered mantle, in the right hand a spear; behind the warrior on the other side, a similar aged figure, Antênôr; on the bottom of the foot incised characters, Pl. A. 532. *Vulci.*

Dur. No. 301.

533. AMPHORA. CXXXIV. 1 ft. $2\frac{5}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês strangling the Nemean lion; the hero is naked and has his sword at his left side; he stands nearly erect, and has locked the lion's neck under his left arm, forcing open his jaws with his hands and grasping his left paw in his right hand; the lion stands on his hind legs; behind him is Pallas Athênê, armed with a high-crested helmet, with cheek pieces, and covering the back of the neck, and an Argolic buckler, the device on which is three pellets; she wears an embroidered, talaric *chitôn*; behind Hêraklês is Iolaos, bearded, armed with a cuirass, and a sword at his left side; 2. rev. Rhêsos, kneeling down between two horses, whom he is trying to hold by a rein, and who are rearing on either side; he wears a pointed cap, and an embroidered dress fitting tight over the whole body from head to foot, and holds in his left hand his bow; at his back his quiver hangs from two shoulder belts; on the bottom of the foot an incised character, Pl. A. 533. *Vulci.*

Dur. No. 266.

534. ———— CXXXIV. 1 ft $3\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês seizing the Mænalian stag; the hero is clad in the lion's skin girt round the waist, under which he wears a *chitôn* reaching half way down the thigh; with his right hand he holds the stag by one of his horns, having broken off the other with his left; before him stands Artemis, clad in a striped, talaric *chitôn*, over which is an upper garment falling as low as the girdle; her hair in tresses and bound with a diadem; she wears a necklace and holds in her right hand a bow; behind Hêraklês is Pallas Athênê, who wears a talaric *chitôn*, a striped *peplos* girt round the waist, and a necklace; her helmet is high-crested, has cheek-pieces and covers the back of the neck; in her left hand she holds the sword of Hêraklês; 2. rev. a group of a warrior, female figure and youthful male figure; the warrior is armed with a Corinthian helmet, bound with a diadem, a cuirass, and an Argolic buckler from the *omphalos* of which issues a snake in very salient relief; he turns towards the female figure in front of him who wears a neck-

lace, and an embroidered, talaric *chitôn* and *peplos* bound with a girdle; her hair falls in tresses and is bound with a diadem; her right hand is advanced; behind the warrior a youthful, male figure, with long hair and clad in a talaric *chitôn* and striped mantle; he advances his right hand as if conversing; on the bottom of the foot an incised character, Pl. A. 534. *Vulci. C.**

No. 1760.

535. AMPHORA. CXXXIV. 1 ft. $3\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Tritôn; the hero, who is clad in the lion's skin and a *chitôn* reaching to the hips, bestrides the neck of Tritôn, clasping him round the breast with his arms; the sea-monster in vain endeavours to unloose the grasp; his hair, bound with a diadem, falls in tresses over his forehead in a row of curls arranged like the wave pattern, his beard is long and pointed; above the head of Hêraklês, HEPAKVEES, behind Tritôn, TPITON; behind the group, Nêreus, with white hair and beard, his forehead bald, clad in a talaric *chitôn* and embroidered mantle, in his hand a wand; above, NEPEEVS; 2. rev. Dionysos, ivy-crowned, and clad in a talaric *chitôn* and *peplos*, both embroidered, his hair flowing down his back, his beard long and pointed; in his right hand he holds a vine, in his left a *kantharos*; he turns round towards a Mænad behind him who is ivy-crowned, and clad in an embroidered, talaric *chitôn* with sleeves, and falling in a deep fold over the girdle; her hair hangs in tresses and she wears a necklace; she advances towards Dionysos, her right hand extended; behind the god another Mænad, exactly similar in attire, who has the left hand raised; on the bottom of the foot an incised character, Pl. A. 535. *C.*

De Witte, Descr. No. 84.

536. ———— CXXXIV. 1 ft. $4\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês Musêgetês; the hero, clad in the lion's skin girt round the waist, his sword at his left side, his bow and quiver at his back, is playing with the *plectrum* on the heptachord lyre, from which embroidered drapery hangs down; before him is Poseidôn, seated on an *okladias*, clad in a talaric *chitôn* and *peplos*, both embroidered, his beard long and pointed, his hair falling in tresses, in his right hand a trident; behind Poseidôn, Arês armed with a Corinthian helmet and two spears, and

clad in an embroidered *chlamys*; behind Hêraklês, Pallas Athênê, armed with the ægis and a high-crested helmet which covers the back of the neck; in her left hand a spear, and at her feet an Argolic buckler with the device of two pellets; she wears a necklace and an embroidered, talaric *chitôn*; 2. rev. contest of Hêraklês with the Achelôos; the hero is armed with the lion's skin girt round the waist, his sword at his left side; springing on the Achelôos, he seizes him by the horn with his right hand, while with his left he grasps his long pointed beard; the Achelôos, who has bull's horns and ears, but whose form is in other respects human to the waist, terminates in a bull's body; his hair falls in tresses over his shoulders; he has fallen on his right knee and with his right hand tries to stay the arm of Hêraklês; behind the hero is Hermês with his attributes, his hair falling in tresses, his beard long and pointed; he looks back at the contest as he turns from it; in the area a tree from which hang the quiver, bow and club of Hêraklês, the wing of some bird is attached to the mouth of the quiver; on the bottom of the foot an incised character, Pl. A. 536. *Vulci. C.**

No. 619.

537. AMPHORA. CXXXIV. 1 ft. 3½ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês killing the Centaur Nessos or Dexamenos; the hero is clad in the lion's skin girt round the waist, under which is an embroidered *chitôn* reaching to the hips, his sword at his left side; with his left hand he has seized the right arm of the Centaur, and is about to deal him a blow with his club as he turns round; the left arm of the Centaur is extended towards Deianeira who stands with her left arm raised; she wears a necklace and an embroidered *chitôn* and *peplos*; the equine part of the body of the Centaur is piebald; he has horse's ears, his hair falls down his back like a mane, his beard is long and pointed; 2. rev. Bacchic *thiasos*; Dionysos, ivy-crowned, clad in a talaric *chitôn* and embroidered *peplos*, his hair in tresses, his beard long and pointed, stands in the centre, holding in his right hand a *kantharos*, in the left a vine; before him stands the Seilênos, Oinos, holding an *askos* or wine-skin, his hair falling down his back like a mane, his beard long and pointed; on either side of this group a Mænad, wearing a necklace and a talaric *chitôn* and *peplos*, both embroidered; their hair falls in tresses; one advances towards Dionysos from behind, the other looks back

as she turns from him; on the bottom of the foot incised characters, Pl. A. 537. *Vulci.* *C.**

No. 1896.

538. AMPHORA. CXXXIV. 1 ft. $3\frac{9}{10}$ in. Clay pale; design black, white and crimson; 1. Hêraklês received by the Centaur Pholos who is shaking him by the hand: he is bearded and wears a *chitôn* reaching to the hips, the lion's skin hangs from the club which he carries on his shoulder; at his girdle hang his sword and quiver; the Centaur, who has just returned from the chase, bears on his shoulder a branch, from which are suspended his game, a hare, a fox, and a bird, at his side a hind walking; he has human ears, a long pointed beard, and hair flowing down his back; behind Hêraklês is Hermês, with his attributes, seated on a cube, he is bearded, and his *chlamys* is striped and embroidered; 2. rev. olive gathering; three olive-trees, in the centre one a youthful, beardless figure, seated, who is beating the branches with a staff; another youthful, beardless figure below collects in a basket the olives as they fall, both these figures are naked; on either side a bearded figure with crimson drapery round the loins beats the tree with a staff; on the bottom of the foot an incised character, Pl. A. 538. *C.*

De Witte, Descr. No. 76.

539. ———— CXXXIV. 1 ft. $2\frac{9}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Hêraklês at the hot springs, Thermæ, in Sicily; the hero stands under the stream which issues from a lion's head at the top of a rock; he is naked and bearded, his hair bound with a diadem; before him his quiver, bow and club thrown on the ground, above, hangs his mantle; behind the rock is Hermês, who has shewn Hêraklês the spring; he is bearded and wears a white *petasus*, the *talaria* and a *chitôn* reaching half-way the thigh, girt round the waist, and bordered with a white beading; his right hand is raised to his *petasus* as if in salutation; 2. rev. two Mænads, their hair ivy-crowned and hanging in tresses, they wear necklaces, talaric *chitôns* and *pepli*; one, looking back at the other, holds in the left hand a vine; the other holds out in either hand an object resembling a torch; between them stands a hind looking back; on the bottom of the foot incised characters, Pl. A. 539. *C.*

De Witte, Descr. No. 82. Gerhard, Auserl. Vasenb. Taf. cxxxiv.

540. ———— CXXXIV. 1 ft. $\frac{9}{10}$ in. Clay pale; design

black, white and crimson, with incised lines; 1. Mêdea boiling the ram in the presence of Pelias and his two daughters, Asteropeia and Antinoê; in the centre a large *lebês* or cauldron on a tripod under which is a fire kindled, the head and shoulders of the ram appear above the *lebês*; Mêdea stands behind, her left hand raised in an attitude of command; she wears a *mitra*, an embroidered, talaric *chitôn* and a striped *peplos*; at her side the aged Pelias, seated on an *okladias*, and leaning on his staff; his beard and his hair, which falls in tresses, are white, his forehead bald; he wears a diadem, and a talaric *chitôn* and mantle both embroidered; in front of the ram stand the two daughters of Pelias, wearing necklaces, talaric *chitôns* and *pepli*, striped, embroidered and girt round the waist, their hair long and bound with the diadem; one has her right hand raised in astonishment; 2. rev. contest of Hêraklês and Gêryôn; the hero is clad in the lion's skin girt round the waist, he is about to pierce his triple antagonist with his sword, of which the scabbard hangs at his left side; the three bodies of Gêryôn are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers, on one of which is an ivy-wreath for device; one of the bodies has fallen back mortally wounded; two of the helmets are high-crested; at the feet of Hêraklês lies Eurytiôn, the herdsman of Gêryôn, also wounded; he is bearded and wears a conical cap, and a tight fitting jerkin. *C.*

De Witte, Descr. No. 124.

541. Amphora. cxxxiv. 1 ft. $3\frac{2}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Pallas Athênê in a *quadriga*, with an aged, male figure at her side; the goddess is clad in a talaric *chitôn*, over which falls an upper fold or garment as low as the waist, both are embroidered; she is armed with a helmet, high-crested, bound with a diadem, having cheek-pieces and covering the neck; her hair falls in long tresses; in her right hand she holds a spear, in her left the reins; at her side stands a bearded figure, perhaps Hêraklês, in an embroidered, talaric *chitôn*, one hand muffled in drapery, his head bound with a diadem; at the side of the chariot Apollo Citharœdus clad in an embroidered *peplos*, his hair which falls in tresses is bound with a laurel wreath; he plays on the heptachord lyre with a *plectrum* attached by a strap; at the side of the horses and looking towards Pallas, a female figure wearing an embroidered, talaric *chitôn*, a *peplos* and a necklace, her hair falling in tresses and bound with a diadem;

next to her, but turned away from Pallas, Hermês, the upper half of his body concealed by the horses behind whose necks he stands; in front of the chariot, facing Pallas, and holding the horses' heads, stands Dionysos, ivy-crowned, in a talaric *chitôn* and *peplos*, both embroidered; in his left hand he holds a vine; behind the chariot a naked youth, his hair looped up with a diadem behind in an androgynous knot; his left arm extended, his right placed on his hip; 2. rev. Hermês leading a procession of five Goddesses, who advance in order, two, one, and two; all have hair falling in tresses, and bound with diadems, and wear necklaces, and talaric, embroidered *chitôns*; the three first figures have striped *pepli* thrown across the body, the last pair wear the *peplos* under the girdle, and an upper garment or fold falling as low as the waist; the first pair extend their hands as if conversing; the third figure holds in her left hand two flowers, her right is extended towards the pair in front of her; of the last pair one has her left hand raised to her mouth, and her right extended, the other both hands extended; Hêrmes is bearded and has his attributes, his *chlamys* is striped and embroidered; on the bottom of the foot incised characters, Pl. A. 541. *C.*

542. Amphora. cxxxiv. 1 ft. $4\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Antaios; the hero, stooping forward, clasps with both hands the head and shoulders of the giant, who kneels on his right knee, and grasps the left foot of Hêraklês with his right hand, his hair hangs down his neck; Hêraklês is bearded and wears a diadem; above the group, ΝΧΓΒΙΗΓΕ ΝΙ; behind Hêraklês, Pallas Athênê, wearing a talaric, embroidered *chitôn*, girt round the waist, and a necklace, her hair long and bound with a diadem; she wears the ægis on her left arm and holds in her left hand her helmet, high-crested, and bound with a diadem, in her right hand her spear, the point reversed, the shaft held over Hêraklês; behind Antaios Hermês, about to conduct him to Hadês; he looks back at the contest, with the forefinger of his left hand pointed out of the scene; he has his usual attributes, and is bearded, his long hair is looped up behind in an androgynous knot; above Hêraklês hang his lion's skin, club, sword, bow and quiver; 2. rev. the departure of a warrior; in a *quadriga* seen to the front two figures, a charioteer, wearing a white, talaric *chitôn* and *petasus*, and holding a goad, and a warrior armed with a Corinthian helmet and

two spears; on the right a dog leaping up; on the left a bird flying; on the bottom of the foot incised characters, Pl. A. 542. *Vulci. C.**

No. 528.

543. Amphora. cxxxiv. 1 ft. 5 in. Clay pale; design black, white and crimson, with incised lines; 1. combat of Hêraklês with three Amazons; the hero is clad in the lion's skin girt round the waist, at his back hangs his quiver; in his right hand he grasps his sword with which he is about to stab an Amazon, perhaps Andromachê standing opposite to him; she is armed with a helmet, high-crested, bound with a diadem, and covering the neck, an Argolic buckler with the device of a tripod, greaves, a sword hung at her left side and a spear; her hair is long and she wears an embroidered *chitôn* reaching as low as the hips, over which hangs an embroidered mantle; she advances to defend with her spear another Amazon who has fallen at the feet of Hêraklês, and who is similarly equipped, whose helmet is not high-crested, and whose shield has the device of two pellets; behind Hêraklês a third Amazon, kneeling and looking back at the battle; she wears a pointed cap, and a tight jerkin reaching to the hips; at her left side hangs a quiver; her long hair is looped up by a diadem which passes over her cap; 2. rev. combat of two warriors over the body of a third, probably Achilles and Memnôn over the body of Antilochos; all three are armed in the Greek panoply; the warrior on the right has a high-crested helmet and an Argolic buckler with the device of the body of a chariot, his antagonist has a Bœotian shield of which the inside only is seen, from his shoulders hangs a mantle; the fallen warrior has an Argolic buckler with the device of two pellets; at the bottom of the foot incised characters, Pl. A. 543. *C.*

De Witte, Descr. No. 79.

544. ———— cxxxiv. 1 ft. $5\frac{7}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. birth of Pallas Athênê; Zeus is seated on a chair, in his left hand a sceptre, his feet on a foot-stool; he is clad in a talaric *chitôn* with a waved border and looped up sleeves, across which is thrown an embroidered *peplos*; he is bearded, his hair falls in long tresses; under the chair a winged female figure looking back, probably Eris, with a short *chitôn* over which hangs a panther's skin, and *talaria*; the back of the chair is recurved,

terminating in a swan's head; from the crown of the head of Zeus springs Pallas Athênê, fully armed, brandishing her lance in her right hand; on her Argolic buckler the device of two pellets, from her shoulders hangs a mantle; on either side of Zeus an Eileithyia, each moves her hands up and down as if to assist the birth; both have long hair; the one in front of Zeus wears a talaric *chitôn* and *peplos*, both embroidered; the other wears a talaric *chitôn*, striped and embroidered, and girt round the waist; in front of Zeus, Hêphaistos looking back at the scene, as he retires; he is bearded, wears a tight jerkin reaching as low as the hips, and holds in his right hand his *pelekys*, his long hair falls down his back; 2. rev. combat of Hêraklês with three Amazons; the hero is clad in a *chitôn* reaching to the hips, over which is the lion's skin, girt round the waist; at his back his bow and quiver; with his right arm he raises his sword to strike an Amazon, who is falling before him, and vainly defends herself with her spear; his left arm is placed on her shoulder; another Amazon, perhaps Andromachê standing by assails Hêraklês with her spear, endeavouring to protect her falling companion with her shield; behind him is a third Amazon, retreating but looking back; the three wear high-crested helmets, *chitôns* reaching a little below the hip, and cuirasses, over which two of them, the falling figure and the retreating figure, wear panthers' skins; they are armed with spears, the figure standing in front of Hêraklês has a sword; the two standing figures have Argolic bucklers, the falling figure a Bœotian shield with the device of four pellets, and in the centre a boss in the form of a flower, on the shield of the retreating figure a pellet; all three wear long hair; on the bottom of the foot incised characters, Pl. A. 544. *C.*

De Witte, Descr. No. 6. Lenormant et De Witte, Mon. Céram. I, Pl. 61.

545. Amphora. cxxxiv. 1 ft. 4 $\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Bacchic *thiasos*; in the centre Dionysos, his hair ivy-crowned and falling in long tresses, his beard long and pointed; he wears a talaric *chitôn* with looped up sleeves and a *peplos*, both striped and embroidered; in his right hand a *kantharos*, in his left an ivy-branch; before him, Ariadnê, her hair falling in long tresses and bound with a diadem; she wears a talaric, embroidered *chitôn* with looped up sleeves, and a striped and embroidered *peplos*; in her right hand she holds an ivy-branch; behind her a Satyr; behind Dionysos a Satyr dancing and waving his

arms; at his side a Mænad who wears a necklace, and a striped, embroidered *chitôn*, succinct and with looped up sleeves, her long hair is bound with a diadem; she is advancing with both hands held out horizontally, the palms downwards; 2. rev. contest of Hêraklês with the Nemean lion; the hero wears a diadem and a striped and embroidered *chitôn* reaching to the hips, under which is a cuirass, his sword hangs at his left side; the lion, standing on his right hind leg, clasps Hêraklês round the body, clutching his thigh with the claws of his left hind leg; the hero, placing both hands in the lion's mouth, is rending open his jaws; behind Hêraklês stands Iolaos, beardless and wearing a diadem, and a cuirass under which is a striped and embroidered *chitôn* reaching to the hips; his sword hangs at his left side; he holds in his hands the bow and club of Hêraklês; behind the lion stands Pallas Athênê, armed with a high-crested helmet, bound with a diadem, and covering the neck, her ægis, and a spear in the left hand; she wears an embroidered, talaric *chitôn*, and a necklace, her hair falls in tresses; between Pallas and the lion hang the quiver and embroidered *chlamys* of Hêraklês; on the bottom of the foot incised characters, Pl. A. 545. *Vulci.* *C.*

No. 1549.

546. Amphora. cxxxiv. 1 ft. $4\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Gêryôn; the hero is clad in the lion's skin, under which is a *chitôn* reaching to the hips, at his back hangs his bow and quiver; he has drawn his sword, the scabbard hangs by a shoulder-belt at his left side; opposite him the triple-bodied Gêryôn, his three forms all armed in the Greek panoply; each has a Corinthian helmet and Argolic buckler; the helmet of the central figure is high-crested, his buckler white; the buckler of the nearest figure has for device the hind quarter of a horse; the hair of this figure falls in tresses; all three attack Hêraklês with their spears; Eurytiôn, the herdsman of Gêryôn, lies wounded between the combatants; he is bearded, and wears a *pileus* and a short, embroidered *chitôn*, a sword hangs at his left side; 2. rev. Dionysos, between a Seilênos and a Mænad or Ariadnê; he is clad in a white, talaric *chitôn* and embroidered *peplos*; his hair is in tresses and ivy-crowned; he looks back, holding in his right hand a vine, in his left a *kantharos*; behind him an ithyphallic Seilênos, probably Dithyrambos, playing on the heptachord lyre, from which hangs a mantle; before him Ariadnê, or a Mænad, wearing a necklace, and

a talaric *chitôn* and *peplos*, both embroidered, her hair falling in tresses, her left hand muffled in her *peplos*; on the bottom of the foot incised characters, Pl. A. 546. *Canino.*

Dur. No. 295.

547. Amphora. cxxxiv. 1 ft. $4\frac{1}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. contest of Hêraklês and the Nemean lion; the hero, kneeling on the ground, has locked the lion's head under his left arm, pressing his own head against the animal's left shoulder; the lion has struck the claws of his left hind leg into the head of Hêraklês; over the combatants stands Pallas Athênê, armed with a high-crested helmet, covering the neck and bound with a diadem, an Argolic buckler with the device of a tripod, the ægis and a spear; she wears a necklace and a talaric, embroidered *chitôn*; behind Hêraklês Iolaos, bearded, and wearing a diadem; he is armed with a cuirass under which is a short, embroidered *chitôn*, a sword hung at his left side, a bow and quiver hung at his back, and two spears held in the right hand; on his left arm which is advanced towards the combatants he wears an embroidered *chlamys*; behind Hêraklês a tree from which hang his bow and quiver; 2. rev. contest of Hêraklês with three Amazons; the hero is clad in an embroidered *chitôn*, over which is the lion's skin, covering his left arm as a shield; in his right hand he wields his club, his bow and quiver hang at his back, his sword at his left side; before him are two Amazons; one has fallen at his feet, looking back at him as she aims her spear against his thigh; the other, perhaps Andromachê, standing behind her, thrusts at Hêraklês with her spear, advancing her shield with her left arm; both are armed with helmets bound with diadems and covering the back of the head, cuirasses under which are succinct, embroidered *chitôns*, greaves, swords hung at the left side, spears and shields; the shield of the fallen Amazon is Bœotian and has the device of two pellets, that of her companion, is Argolic and bears two pellets, with a Satyr's head, (Phobos?) for the *omphalos* or boss, her helmet is high-crested; on her right arm is a bracelet; behind these two figures a tree; behind Hêraklês a third Amazon attired like an archer, with a pointed cap and tight fitting jerkin reaching as low as the hips and without sleeves; she holds in her right hand a spear, and looks back with her left hand raised in terror as she retreats. *Vulci.*

Dur. No. 290.

548. Amphora. cxxxiv. 1 ft. 5 $\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; Perseus flying over the Libyan mountains, behind him stand Pallas Athênê and Hermês; Perseus wears the helmet of Hadês, *talaria*, and a cuirass under which is a short, embroidered *chitôn*, at his left side hangs his sword, at his back the *kibisis* or wallet, in his right hand the *harpê*; he is bearded and his hair falls in tresses; below him is the range of mountains on which are a tree and a small conical object; behind Perseus Pallas Athênê, armed with a helmet, high-crested and covering the back of the neck, the ægis, a spear in her right hand and at her feet her shield, on which is the device of a goat's head; she wears a necklace and a talaric, embroidered *chitôn*; with her left hand raised, she turns to Hermês behind her, who has his usual attributes, his *chlamys* is striped and embroidered, and crossed over a short *chitôn*; he is bearded and his long hair is looped up behind with a diadem; on the reverse two of the Gorgons, Sthenô and Euryalê, flying in pursuit of Perseus to avenge the death of their sister, Medusa; the features of each have the usual Gorgon type, with hair falling in tresses on the shoulders, and two snakes rising from the crown of the head, the necks conjoined so as to form a crest; they wear tight fitting, embroidered *chitôns* with sleeves, girt up as high as the hips, and *talaria*; the hindermost has a second pair of wings, recurved. *Vulci.*

Dur. No. 243.

549. ——— cxxxiv. 1 ft. 4 $\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. a naked and beardless youth, holding a spear in his left hand, stands by a horse, holding his bridle; in front, a warrior armed with a Corinthian helmet, cuirass, Bœotian buckler with the device of a tripod, greaves, and spear; behind, a charioteer, beardless, clad in a white, talaric *chitôn*, across which is thrown a mantle; raising his left hand he looks back as if conversing with a warrior, who stands on the extreme left, armed in the Greek panoply with Corinthian helmet and Bœotian buckler; 2. a Pygmy running between two cranes; 3. Achilles defending Antilochos from Memnôn; all three warriors are armed in the Greek panoply with Corinthian helmets; Achilles has a Bœotian shield with the device of a tripod; Antilochos has an Argolic buckler and a high-crested helmet, bound with a diadem; he has fallen on his right knee and turns towards

Achilles, looking back at Memnôn as he thrusts his spear at him; Memnôn has on the inside of his Bœotian shield the device of two pellets, his spear is raised to pierce the falling Antilochos; behind him his mother, Aurora, in a talaric *chitôn*, over which falls an upper fold or garment as low as the girdle; her long hair falls down her back; she waves her hands as if in extreme grief; behind Achilles his mother, Thetis, wearing a talaric *chitôn*, striped and embroidered, over which falls an upper fold or garment as low as the girdle; her hair falls down her back; her hands are extended before her; 4. two bearded Centaurs galloping from opposite sides towards a bird flying between them, each holds in the right hand a stone; on the bottom of the foot incised characters, Pl. B. 549. *Vulci. C.**

No. 608.

550. Amphora. cxxxiv. 1 ft. $5\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. a naked figure, bearded, stepping into a *biga*, and holding the goad, *kentron*, in his right, and the reins in each hand; his charioteer, beardless, clad in a crimson, talaric *chitôn*, stands at the horses' heads, adjusting the harness; one of the horses is white, from his collar, *lepadnon*, hang alternate honey-suckle ornaments and pomegranate? flowers, the *phalara* which were intended to act as bells, when the horses were in rapid motion; 2. two horsemen stand by the side of their horses, holding the reins; both are clad in *chitôns* reaching to the hips, the foremost is bearded and wears a shoulder belt; the second wears a diadem and has less beard; the horses wear collars, *lepadna*. *Vulci. C.**

No. 1554.

550* ——— cxxxiv. 1 ft. $5\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. punishment of Sisyphos; on the left Hadês seated on a cube, leaning on his sceptre; he is clad in a *chitôn* and mantle, both embroidered, his beard and hair, which falls in tresses and is bound with a diadem, are white; before him Hermês and Persephonê, looking back at him as they depart; with the fore-finger of his right hand Hermês points straight upwards in the air; he is bearded and has his usual attributes, wearing under his *chlamys* an embroidered *chitôn* reaching as low as the hips; his long hair is looped up behind by a diadem; Persephonê wears a necklace, a *peplos* and talaric *chiton*, both embroidered, her long hair is bound

with a diadem; in her right hand she holds three ears of corn; before her is Sisyphos rolling the stone up an inclined plane; he is bearded and wears a *petasus*; on his shoulders is a *chlamys*; 2. Apollo Citharœdus, between two pairs of Goddesses; he wears a talaric *chitôn* and *peplos*, both embroidered, his hair falls in tresses and is bound with a diadem; he plays with a *plectrum* on the heptachord lyre from which drapery hangs; at his side a hind; the two Goddesses in front wear necklaces, and talaric *chitôns* and *pepli*, both embroidered; one of them beats time by waving her hands, the other holds branches; the pair behind are similarly attired; one raises her hand to her mouth, the other holds branches; on the bottom of the foot incised characters, Pl. B. 550.*

551. Amphora. cxxxiv. 1 ft. 5 in. Clay pale; design black, white and crimson, with incised lines; 1. Dionysos, bearded, his head bound with a diadem and ivy-wreath, his hair falling down his back; he wears a talaric *chitôn* and *peplos*, both embroidered, in his right hand an ivy-branch, in his left a *keras*; before him stands Lêtô, bearing two children, one on each shoulder, who perhaps represent Apollo and Artemis though both are of a black colour, as if they were males; she wears a necklace and a talaric, embroidered *chitôn* and *peplos*, both confined by a girdle, her long hair is bound with a diadem; she looks towards Dionysos; at her side stands a Seilênos, both hands extended as in surprize; 2. Hêraklês bringing the Erymanthian boar to Eurystheus; the hero, clad in a *chitôn* reaching to the hips over which is the lion's skin, and armed with his sword at his left side, bears the boar on his shoulders, and holds it over Eurystheus, who in terror has taken refuge in the brazen cask, *pithos*, out of which his head only and outstretched arms appear; he is bearded; 3. two groups of combatants mounted and on foot, perhaps a *hoplomachia*; in the first, beginning from the left, a horseman is pursuing a warrior retreating before him, behind him another warrior on foot advancing rapidly; in the second group a pair of combatants, one mounted, the other on foot, are advancing rapidly to attack another pair, one of whom also is mounted; in both groups the horsemen are naked and armed with spears, the one furthest to the right carries two spears; the warriors on foot are armed with high-crested, Corinthian helmets, Argolic bucklers and spears; 4. four warriors, alternately mounted and on foot, moving rapidly from the left to attack three antagonists, the first, who retreats

before them is on foot, the second, who advances to his aid, on horseback, the third on foot; these combatants are all equipt like the horsemen and warriors on foot in the preceding frieze; this scene may like the preceding one represent a *hoplomachia*, and the figure on the extreme left, standing, holding a spear, and clad in a talaric *chitôn* and *peplos*, may be a *paidotribês*. *Vulci. C.**

No. 1542. Micali, Storia degli Ant. Pop. Ital. III. p. 144, Mon. tav. lxxxv, 1, 2.

552. AMPHORA. CXXXIV. 1 ft. $5\frac{9}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. a bearded figure standing in a *quadriga* by the side of his charioteer; he wears a diadem and a striped and embroidered mantle; the charioteer is beardless, and wears a white, talaric *chitôn* over which is a striped and embroidered mantle; he holds the reins in both hands; before the bearded figure stands a female figure wearing a necklace, and a talaric, embroidered *chitôn*, over which is a crimson, upper garment or fold falling as low as the girdle; her long hair is bound with a diadem; she raises her right hand as if conversing; at the side of the horses are two figures, a warrior with a high-crested, Corinthian helmet, an Argolic buckler and greaves, and a bearded figure with a talaric *chitôn* and striped mantle; both look towards the figures in the chariot; at the horses' heads and with his back to the chariot, a warrior armed with a Corinthian helmet bound with a diadem, a cuirass under which is a striped *chitôn* reaching to the hips, an Argolic buckler and greaves; behind the chariot and turned away from it, another warrior, armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a scorpion, and greaves; 2. procession of divinities; in the centre of the scene Apollo Citharœdus, bearded, and clad in a white, talaric *chitôn* over which is a striped and embroidered *peplos*; he plays on the heptachord lyre, which is attached by a strap to his left arm, and from which hangs embroidered drapery, in his right hand he holds a *plectrum*; before him a female figure, wearing a necklace, a talaric *chitôn*, over which falls an upper garment or fold, both embroidered, and a striped and embroidered *peplos*; her hair falls in tresses and is bound with a diadem; in her right hand she holds a wand; behind her, looking back at Apollo, Poseidôn, bearded, his hair falling in a mass over his neck behind; he wears a talaric, embroidered *chitôn*, and striped *peplos*, in his left hand he holds his trident; behind Apollo another female figure, also holding a

wand, and wearing a necklace, a striped and embroidered *peplos* and a talaric, embroidered *chitôn* over which an upper garment or fold falls as low as the girdle; behind her a winged, male figure, bearded, and wearing an embroidered *chitôn* reaching half-way down the thigh, a panther's skin confined by a girdle at the waist, and *talaria*; he extends his left arm towards the female figure in front of him, in his left hand a wand; 3. battle scene; in the centre of the composition two *quadrigæ* moving rapidly in opposite directions, each driven by a charioteer, both of whom wear white, talaric *chitôns*; one is bearded; from the *quadriga* on the right the *parabatês* has fallen; a warrior armed with a high-crested, Corinthian helmet, cuirass, Argolic buckler and greaves, springs forward either to rescue or to dispatch him; he is supported in the rear by three warriors armed with high-crested, Corinthian helmets, Argolic bucklers, swords hung at the left side, and greaves; the foremost bears for device a tripod; the last of the three has a white shield; two of them have diadems round their helmets; the charioteer is attacked in front by another warrior, armed with a Corinthian helmet, high-crested, and bound with a diadem, an Argolic buckler and greaves; he is supported in the rear by two other warriors moving up to the horses' heads; the foremost has a high-crested, Corinthian helmet, an Argolic buckler with the device of a bull's head, a cuirass, greaves and a sword at his left side; the warrior behind him is armed with a high-crested, Corinthian helmet bound with a diadem, and greaves; 4. rev. three groups; in the centre Hêraklês attacking Kyknos; Hêraklês is clad in the lion's skin under which is a *chitôn* reaching as low as the hips, at his left side his quiver; on his right arm a white Argolic buckler, in his upraised left hand a club; Kyknos, who has fallen on his left knee, is armed with a high-crested, Corinthian helmet, a cuirass, a Bœotian shield, and a sword; Zeus interposes between the two combatants, forcing back the shield of Hêraklês with his left and that of Kyknos with his right arm; his long hair is bound with a diadem, he is bearded and wears a talaric, embroidered *chitôn* and a *peplos*; on either side of this central group a *quadriga*, driven by a charioteer, bearded, and with a white, talaric *chitôn*; alongside of the one on the right stands Pallas Athênê, hurling a spear; she is armed with a high-crested helmet, bound with a diadem and covering the neck, and an

Argolic buckler on her left arm; she wears a talaric, embroidered *chitôn*; the horses are preceded by a warrior armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of two pellets, a cuirass and greaves; he appears to be hurling his spear; alongside of the *quadriga* on the left of the central scene, Arês, armed with a high-crested, Corinthian helmet, an Argolic buckler, greaves, and a spear, which he hurls with his right hand as he advances to the attack of Hêraklês; at the horses' heads, with his back to the central scene, another warrior with a high-crested, Corinthian helmet, cuirass, greaves and an Argolic buckler; on the bottom of the foot two characters painted, Pl. B. 552. *Vulci. C*.*

No. 1895. Inghirami, Vasi Fitt. tav. ccxcix. Micali, Stor. degli Ant. Pop. Ital. III. p. 146, Mon. tav. lxxxv, 3, 4. Lenormant et De Witte, Mon. Céram. II, Pl. 36 D.

553. AMPHORA. CXXXIV. 1 ft. $5\frac{5}{16}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Achilles dragging the body of Hector round the sepulchral mound of Patroklos; the body of Hector is trailed behind the *quadriga* which is driven by the charioteer of Achilles, Automedôn, who is bearded, and wears a diadem, and a white, talaric *chitôn*, bound with a shoulder-belt and girdle; the horses are galloping past the tomb of Patroklos, which is indicated by a white, high mound in the form of a bell; at the base is a serpent; Achilles is running by the side of the *quadriga*, but by a singular error in the design, his legs appear on one side of the tumulus, his head and shoulders on the other, the upper part of the mound intercepting the view of the middle of his body, so as apparently to cut it in two; he is armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a tripod, and greaves; in front of the mound a tree; 2. rev. scene from the judgment of Paris, Aphroditê, Pallas Athênê, and Hermês; Aphroditê stands first, draped in a talaric, embroidered *chitôn* and *peplos*, her hair falling in tresses and bound with a diadem; she looks back with the left hand extended, in her right a branch; next to her Pallas, armed with a high-crested helmet covering the neck, the ægis, and a spear held in the right hand; her hair is long and she wears a talaric, embroidered *chitôn*, girt at the waist; she looks back at Hermês who stands last; he is bearded and has his attributes; his left hand is raised to his *petasus* as if to salute Pallas; he holds in his right hand a wand instead of the caduceus; under his *chlamys*

he wears a short *chitôn*; on the bottom of the foot an incised character, Pl. B. 553. *Vulci.*

554. ———— CXXXIV. 1 ft. $4\frac{3}{10}$ in. Clay pale; design black, white and crimson, with incised lines; in the finest style; 1. Achilles slaying Penthesilea; the hero is armed in the Greek panoply, with a high-crested, Corinthian helmet and Argolic buckler, on the inside of which is a honeysuckle ornament; he is transfixing with his spear the neck of Penthesilea, who is armed with a high-crested helmet, a short *chitôn* over which is a panther's skin girt round the waist, a sword at her left side, an Argolic buckler and a spear; her helmet is ornamented with volutes and serpentine, beaded lines terminating over the forehead in a gryphon's head; her *chitôn* is richly diapered and has a wave border, she wears a necklace; she is falling on her right knee and supports herself on her shield, thrusting vainly with her spear, the blood spouts from her neck; opposite the head of Achilles, AXIVEVS; in front of Penthesilea, ΓENΘESIVEA; on the left of the group, EXSEKIAS EΠOIESE, "Exekias made (me,") from right to left; on the right of the group, ONETOPIΔES KAΛOS, "Onetoridês (is) noble;" 2. Dionysos teaching Oinopiôn the use of wine; Dionysos is bearded, his long hair is looped up behind and ivy-crowned; he wears a white, talaric *chitôn* and embroidered *peplos*; with his right hand he gives the *kantharos* to Oinopiôn, in his left he holds four vine branches; before him stands the youthful Oinopiôn, in his right hand an *oinochoê*, his left extended to receive the *kantharos*; he is beardless and his hair is looped up behind with a myrtle wreath; in front of Dionysos, ΔIONYSOS, from right to left; over the head of Oinopiôn, OINOΓION, behind him, EXSEKIAS EΠOIESE, "Exekias made (me,)" from right to left. *Vulci.*

Dur. No. 389. Gerhard, Auserl. Vasenb. taf. CCVI.

554* AMPHORA. CXXXIV. 1 ft. $4\frac{1}{2}$ in. Clay pale; design black, white and crimson, with incised lines; in the finest style; 1. Achilles slaying Penthesilea; the hero is armed in the Greek panoply, with a high-crested Corinthian helmet and Bœotian buckler, he is aiming his spear at Penthesilea who is about to fall on her right knee; she is armed with a high-crested helmet, an Argolic buckler with the device of a wreath, a cuirass under which is a striped *chitôn* reaching as low as the hips, and a spear with which she is thrusting vainly at

Achilles; her hair falls in tresses and she wears a necklace; 2. Memnôn standing between two Æthiopian attendants; he is armed with a Corinthian helmet, an Argolic buckler, a cuirass under which is a striped *chitôn*, greaves and a spear; his helmet is surmounted by the figure of a dog, the tail forming the crest; his cuirass is white and inlayed with many ornaments; his hair falls in tresses; of his two attendants one wears a striped *chitôn* reaching to the hips, and a *pelta* or lunated shield with the device of a pellet; the other wears a cuirass under which is a *chitôn* reaching to the hips, diapered with embroidery; both are armed with clubs; above, AMASIS ΓOIHSN [ΕΠΟΙΕΣΕΝ] "Amasis made me."

Engraved, Gerhard, Auserl. Vasenb. taf. ccvii. Panofka, Der Vasenbilder Amasis, Archäol. Zeitung, 1846, taf. xxxix, fig. 2, 3.

555. AMPHORA. CXXXIV. 1 ft. $5\frac{4}{10}$ in. Clay pale; design black and white, with incised lines; 1. Nestor? standing by a *quadriga*; the charioteer, bearded and clad in a white, talaric *chitôn*, stands in the chariot, holding the reins in both hands, and the goad in his right, one of the horses is white; at their side, looking towards the charioteer, is Nestor, clad in an embroidered mantle, the front of his head bald, his beard, and hair which falls in tresses, white; in his right hand he holds two spears; between him and the charioteer, VVTOSTOS, above the horses' heads, LTO SISO S LTOSITOO, in front of the horses a more youthful figure, seated on a cube and adjusting the pole of the *quadriga*; he is bearded, and wears a *chitôn* and mantle; 2. Lêda standing between two Doric columns; Castôr and Pollux stand, one on either side, leaning on their staffs; Lêda wears earrings, a necklace, and a *chitôn* and *peplos*, both embroidered; her hair is looped up behind; with her left hand she raises the edge of her *peplos*, which envelopes her right arm; Castôr and Pollux are beardless and wear the *chlamys*; they lean forward on their staffs and place their right hands on their hips; under each handle a symbolical eye; on the bottom of the foot an incised character, Pl. B. 555. *Vulci.* C.*

No. 1389.

556. ———— CXXXIV. 1 ft. $5\frac{4}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. Rape of Cassandra; Ajax Oileus advances, spear in hand; he is bearded and armed with a Corinthian helmet, a cuirass under which a short, embroidered *chitôn*, greaves, a sword at his left

side, in his right hand a spear, on his left arm an embroidered *chlamys*; he stretches out his left hand to seize Cassandra, who flies for refuge to the statue of Pallas Athênê; the Goddess is armed with a high-crested helmet, bound with a diadem and covering the back of the neck, the ægis, an Argolic buckler with the device of a snake, and her spear, which is pointed towards Ajax Oileus; Cassandra has no garment but a *peplos* thrown hastily across her body; she wears a diadem; 2. Dionysos, clad in a talaric *chitôn* and *peplos*, both embroidered, his hair flowing down his back and ivy-crowned, his beard long and pointed; in his right hand a vine, in his left a *kantharos*; on either side a Satyr dancing and looking back at him. *Vulci.*

Dur. No. 407.

556* Amphora. cxxxiv. $5\frac{3}{10}$ in. Clay pale, varnish black and crimson, with incised lines; frieze of two figures enveloped in drapery placed alternately with two bulls walking, in the field branches. *H.*

556** ——— cxxxiv. 1 ft. $2\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson; 1. a warrior in the Greek panoply, with a Corinthian helmet and Bœotian shield, and winged, is represented flying over the prow of a galley; he holds in his right hand two spears, his helmet is high-crested, and his shield has the device of a tripod; behind him a high rock, probably Cape Sigeum, on which is a raven, perhaps in allusion to the temple of Apollo there; on a level with the gunwale of the galley appear the heads of the rowers, the prow is surmounted by a high deck of two stages; the water is indicated by four white fish and by a zig-zag line which distinguishes it from the hull of the galley, both being painted black; this subject probably represents the shade of Achilles passing over the ships; 2. Combat of Achilles and Memnôn over the body of Antilochos; all three warriors are armed in the Greek panoply; Achilles has a high-crested helmet and Bœotian shield; Memnôn, a plain Argolic buckler with a crimson *antyx*; and Antilochos an Argolic buckler with the device of a pellet; 3. lion and boar confronted, three times given; lion; on the bottom of the foot an incised character, Pl. B. 556.**

Gerhard, Auserl. Vasenb. Taf. cxcviii, 1.

557. ——— lxxxiv. $10\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1, Gigantomachia; on the left Zeus and Hêraklês in a *quadriga*, at

the side of which Pallas Athênê advances; Zeus is stepping into the chariot and holds the reins with his left hand, with his right he brandishes his thunderbolt; he is bearded and wears a cuirass, under which an embroidered *chitôn*, reaching to the hips; Hêraklês wears the lion's skin over an embroidered *chitôn* reaching to the hips; he draws an arrow to the head, at his back his quiver, hung from a cross belt; Pallas Athênê, a little in advance, is about to pierce with her spear a giant, probably Enkelados, who has fallen beneath the horses; she is armed with a high-crested helmet, covering the back of the neck, the ægis, and an Argolic buckler with the device of a tripod; she wears a necklace and a talaric, embroidered *chitôn*; in the centre of the ægis is an ornament or piece of armour in the form of a half-moon, painted crimson; three giants are the antagonists of these deities; the one who has fallen under the horses, Enkelados, endeavours to protect himself by his shield, while in his right hand he grasps a stone; his two comrades advance rapidly to his rescue, spear in hand; the foremost is armed with a Corinthian helmet, a cuirass under which is a short, embroidered *chitôn*, and greaves; his companion is armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of an ivy-wreath, a cuirass under which is a short, embroidered *chitôn*, *paramêridia*, and greaves; from his shoulders hangs an embroidered mantle; the fallen Giant has a high-crested, Corinthian helmet, a cuirass under which is a short, embroidered *chitôn*, an Argolic buckler, and greaves; behind the *quadriga*, on the extreme left, is a goddess, about to transfix with a sword a fallen Giant, whom she has seized by the helmet with her left hand, planting her right foot on the calf of his right leg; she wears a necklace, and an embroidered, talaric *chitôn*, with an upper garment or fold falling to the girdle, her hair falls in tresses and is bound with a diadem; the fallen Giant is armed with a Corinthian helmet, a cuirass under which is a short, embroidered *chitôn*, *paramêridia*, greaves, an Argolic buckler with the device of a pellet, and a lance; his hair falls in tresses; 2. Dionysos, wearing an embroidered, talaric *chitôn* over which is a striped *peplos*, his hair ivy-crowned and falling in tresses, his beard long and pointed, in his right hand vine-branches, in his left a *keras*; before him stands Ariadnê, wearing a necklace and a talaric, embroidered *chitôn* and striped *peplos*, girt round the waist, her hair falling in tresses and bound with a diadem, in her right hand an

oinochoê; behind her two Satyrs in grotesque attitudes; the foremost raises his left foot as if dancing, his left hand placed near his hip, his right raised to his forehead, the palm turned outwards; the other is dancing, his right hand slightly advanced, his left placed at his side; behind Dionysos a Mænad and a Satyr; the Mænad is dancing, both hands raised to her forehead; she wears a necklace, and a panther's skin under which is a succinct, embroidered *chitôn*; her hair falls in tresses and is bound with a diadem; behind her is a Satyr, beating time with his hands; all the Satyrs have hair falling over their shoulders like a mane.

558. AMPHORA. CXXXIV. 1 ft. $1\frac{5}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; in the finest archaic style; 1. on a square tablet, a Centauromachia; the Centaur, striking at a fallen warrior with his forefeet, is about to overwhelm him with a large rock held behind his back; his beard is long and pointed; the warrior is armed with a high-crested, Corinthian helmet, a cuirass under which is a short, embroidered *chitôn, paramêridia* or armour for the thighs, greaves and a Bœotian shield on which he is leaning; in his left hand he grasps a stone; 2. rev. on another tablet, the departure of a warrior; the charioteer, clad in a white, talaric *chitôn,* over which is a *nebris,* girt round the waist, steps into the *quadriga*; he holds the reins in both hands, and in his right the goad; at the side of the chariot a warrior armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a bull's head, and a spear; before him a female figure clad in a talaric *chitôn* and *peplos,* both embroidered, her head and right arm muffled in the *peplos*; one of the horses is white; on the bottom of the foot incised characters, Pl. B. 558. *Vulci.*

Dur. No. 363.

559. KRATÊR. LXXXVIII. $11\frac{1}{2}$ in. by 1 ft. $1\frac{8}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. boar hunt; five hunters attack the boar, three behind, and two in front of him; they are all naked, and armed with spears, wearing on their left arms a small mantle used as a shield; their hair, falling in long tresses, is bound with a diadem; the two figures in front are beardless; the boar is already pierced by four spears, a hound holds him at bay in front, and another has seized him by the hind quarter; in front of the foremost figure on the right, ΕΥΔΟΡΟΜ,

"Eudôros," from right to left; in front of the foremost figure on the left, ΓΟΛΥΦΑΜ, "Polyphas;" in front of the next figure, ΑΝΤΙΦΑΤΑΜ, "Antiphatas;" between the legs of the hindermost figure, ΓΟΛΥΔΑΜ, "Polydas," from right to left; over the boar a bird flying; 2. three youthful horsemen, galloping, each is armed with a spear, and wears a *chitôn* reaching to the hips; their long hair is tied up in a club behind; in front of the second horseman, who rides a white horse, ΓΑΝΤΙΓΓΟΜ, "Panthippos," from right to left, in front of the third, ΓΟΛΥΔΟΡΟΜ, "Polydôros," from right to left; under each horse a flower, behind the last horseman a bird flying; under one handle a swan, under the other, a swan and a smaller bird, all pluming themselves: *Capua. H.*

D'Hancarville, I. Pl. 1-4. Inghirami, Monum. Etrus. v. Tav. 56, Müller, Denkmäler, A. Taf. xviii, 93, for the reverse, see Moses, Antique Vases, &c. Pl. vi.

560. KRATÊR. LXXXVIII. 1 ft. $2\frac{7}{10}$ in. Clay pale; design black and crimson, with incised lines; 1. frieze representing a Gigantomachia; in the centre of the composition Zeus hurling a thunderbolt at the giant Porphyriôn; Zeus wears an embroidered, talaric *chitôn*, over which is a striped *peplos*; Porphyriôn is armed with a Corinthian helmet, an Argolic buckler with the device of six pellets, greaves and a spear; he wears a *chitôn* reaching to the hips; Pallas Athênê is armed with a helmet covering the back of the neck, the ægis, an Argolic buckler and a spear; she wears a talaric *chitôn* with an embroidered border; behind Pallas, Hêraklês advancing in a *quadriga* at full gallop; he stands in the chariot with his right foot on the pole, and is armed with greaves, an Argolic buckler and the lion's skin under which is a *chitôn* reaching to the hips; with his right hand he hurls a spear; his charioteer, Iolaos, wears a white, talaric *chitôn* and a Bœotian buckler, slung at his back; at the side of the horses a male figure, running, with *talaria*, and wings attached to his waist, and wearing a short *chitôn*; perhaps one of the winds; behind the chariot of Hêraklês, Hermês, wearing the *petasus*, *chlamys*, and a *chitôn* reaching to the hips; as he advances he looks back towards two figures who stand at the extremity of the scene; one beardless, wearing a diadem, talaric *chitôn* and striped *peplos*, the other a naked youth; on the right, behind Porphyriôn, two figures in a *quadriga*, retreating at full gallop; the *parabatês*, probably Enkelados, turns back as he retreats,

to hurl his spear at Zeus; he is armed with a Corinthian helmet, an Argolic buckler and greaves, and wears a *chitôn*, reaching as low as the hips; his charioteer wears a talaric *chitôn*; at the side of the horses, Gaia, the mother of the giants, advances to encourage them; she wears an embroidered, talaric *chitôn* and *peplos*, her long hair is bound with a diadem; her right hand is extended towards the combat; on the extreme right a naked and bearded figure turned away from the contest, and a male figure facing him, enveloped in a mantle, and holding in his right hand a wand; 2. rev. in the centre of the scene two *quadrigas*, back to back, each driven rapidly by a bearded charioteer, clad in a talaric *chitôn*, and with a Bœotian shield slung at his back; at the side of each *quadriga* stands a warrior armed with a Corinthian helmet, a cuirass under which is a short *chitôn*, and an Argolic buckler with a snake in very salient relief for the *omphalos*; the warrior on the right is hurling his spear at an antagonist at the horses' heads, who is falling and wears a Corinthian helmet, high-crested and bound with a diadem, a cuirass under which is a short *chitôn*, greaves, and in his left hand a spear; behind this falling figure a warrior who turns back as he retreats, to aim his spear at the figure in the *quadriga*; he is armed with a Corinthian helmet, an Argolic buckler, a cuirass and greaves, from his shoulders hangs an embroidered scarf; behind him on the extreme right two warriors engaging, armed with Corinthian helmets, Argolic bucklers, cuirasses and greaves; one of them has a snake in salient relief for the *omphalos* of his shield, and a spear in his right hand; on the left, the warrior standing by the *quadriga* aims his spear at a warrior falling at the horses' heads, who is armed with a Corinthian helmet, a cuirass, under which is a short *chitôn*, greaves, a spear and an Argolic buckler with a Satyric head in salient relief, Phobos, for the *omphalos*; under the horses a dead warrior similarly armed, but without spear or shield, and on the extreme left a group of two warriors fighting with spears, and armed with Corinthian helmets, Argolic bucklers with a snake in salient relief for the *omphalos*, cuirasses and greaves; one of them who is retreating has a high-crested helmet, bound with a diadem; round the rim of the vase, ΝΙΚΟΣ ΘΕΝΕΣ ΕΠΟΙΕΣΕΝ, "Nicosthenês made (me.)"

561. Kratêr. LXXXVIII. $10\frac{8}{10}$ in. by $9\frac{5}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. sacrifice to Hermês; before a terminal figure of Hermês, ithyphallic and bearded, a blazing altar; on the other side of which

a youthful figure, wearing a myrtle wreath and a *chitôn* reaching to the hips; he is roasting part of a goat on a spit, at his side a cauldron; behind, is a table on which are other parts of the victim which another figure is cutting up with a sacrificial knife; under the table the head of the goat, and hanging upon the wall two haunches; the figure behind wears a myrtle wreath and a *chitôn*, embroidered and reaching half-way to the knee; behind the Hermês a wreath hanging up; 2. Combat of Achilles and Memnôn; both warriors are armed in the Greek panoply with Corinthian helmets and Argolic bucklers; Memnôn has for device three pellets, each within a crescent, placed round a central pellet; behind Achilles, Thetis; behind Memnôn, Aurora; both wear necklaces, embroidered, talaric *chitôns* and *pepli*; their long hair is bound with the diadem; Thetis encourages Achilles with the movement of her hands; Aurora places her right hand on her heart with a gesture of fear; on the bottom of the foot a character painted, Pl. B. 561. *C.*

De Witte, Descr. No. 62. Micali, Storia degli Ant. Pop. III, p. 106, Mon. Tav. xcvi, fig. 2.

562. KRATÊR. LXXXVIII. 1 ft. 6 in. (including the cover) by $11\frac{6}{10}$ in. Clay pale; design black, white and crimson, with incised lines; 1. the Dioscuri standing, face to face, conversing, one holds a spear in the left hand, the other a spear in the right hand, the bridle of his horse in the left; they wear the *chlamys* and their long hair is bound with the diadem; behind the pair, on each side, are their horses, the one on the left is ridden by a youthful figure, clad in a *chitôn* reaching to the hips, his long hair bound with a diadem; by the side of the horse on the left Lêda, clad in a talaric *chitôn*, her long hair bound with a diadem; each horse is accompanied by a hound; 2. *quâdriga* to the front driven by a figure of whom the head only is visible; on either side of the chariot a youthful horseman; the one on the right has dismounted, he is naked, the one on the left is mounted, holding in his right hand a rein, in his left a rein and his whip, all three figures have long hair bound with a diadem; under each handle of the vase an eagle flying; 3. round the cover a frieze of birds and animals on a field *semé* with flowers; a goose between two cocks confronted, on either side a panther,—a goose between two goats, back to back. *Vulci.* *C*.*

No. 1111.

563. TWO HANDLED VASE. CXXXV. 1 ft. $1\frac{3}{10}$ in. Clay pale; design black, white and crimson; 1. frieze of seven Satyrs

and seven Mænads dancing; the Satyrs all use grotesque attitudes and gestures, one of them is ithyphallic; they have long hair and beards; the Mænads have long hair, and necklaces; some wear succinct, talaric *chitóns*, others the *schistos chitón* open at the sides so as to shew the thigh; some of the *chitóns* are embroidered; two of the Mænads wear over the *chitón* the *pardalis*, and one wears an upper garment or fold falling as low as the waist; 2. two female Sphinxes, face to face, between, a cock; repeated on the rev.; 3. on each handle a Satyr dancing; one of them is looking back; under him, ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ "Nicosthenês made (me.)"

564. Amphora. lxxxiv. 1 ft. $6\frac{7}{10}$ in. (including the cover.) Clay pale; design black, white and crimson, with incised lines; 1. the birth of Pallas Athênê from the brain of Zeus; in the centre of the scene Zeus, seated on a throne with his feet upon a stool, and holding in his right hand a thunderbolt, in his left, a sceptre; he has a long beard, his hair bound with a diadem is tied in a club behind, he wears a talaric *chitón* and *peplos*, both embroidered; from the back of his head springs Pallas Athênê, armed with a high-crested helmet, an Argolic buckler, the ægis and a spear; she wears a talaric, embroidered *chitón*, down the middle of which is a stripe of scales; the whole of her form is visible except the right leg which has not yet issued from the brain of Zeus; in front of her, ΑΘΕΝΑΙΑ, in front of Zeus, Ξ[ΕΥΣ] the remainder of the inscription has been broken away; his throne is supported under the centre by two little statues representing Erôs and Ganymêdês, with long hair bound with diadems; they stand, face to face; one places his right hand under the chin of the other, holding a wreath behind his back with the other hand; the other extends his left hand forward; out of the back of the throne behind springs a horse, bridled, shewn as far as the forehand; in front of Zeus, Eileithyia, wearing a *mitra*, a talaric *chitón* and a *peplos*, both embroidered; she holds up her right hand to assist the birth; above her, ΗΙΛΕΙΘΥΑ, all her figure except the *mitra*, right hand, and the edge of the *chitón* and *peplos* are restored; next to her two figures, one of which is correctly restored as Hêraklês, as the end of his club, and part of the lion's face which he wears as a helmet still remain; of the figure of Arês at his side nothing is original but the high crest of his helmet; behind the throne of Zeus is Apollo Citharœdus; he is slightly bearded, his hair falls in tresses and is bound with a diadem; he wears a white, talaric *chitón heteromaschalos*, with

a wave border, under which is an inner *chitôn*; over the *chitôn* is a *peplos* embattled at the edges and with tassels at the corners; the lyre is attached to his left arm by a strap, and he plays on it with a *plectrum*; from it hangs embroidered drapery; in front of him, AΓOVON, from right to left; behind Apollo, Poseidôn and Hêra; Poseidôn is bearded, and wears a talaric *chitôn* and *peplos*, both embroidered; in his left hand he holds a trident; in front of him, ΓOSEIΔON; Hêra wears earrings, a talaric *chitôn* over which is an outer garment or fold falling as low as the waist, and a *peplos*, all embroidered; the *chitôn* has a row of scales down the front; her hair flows down her neck, and is surmounted by a peculiar crown; above, HEPA; behind her is Hêphaistos looking back as he flies from the scene, and raising his right hand in astonishment at the event; he is bearded, his long hair is bound with a diadem, and tied in a club behind; he wears an embroidered *chitôn*, reaching as low as the waist, in his right hand he holds his *pelekys*; between his legs HEΦAISTOS, from right to left; above him a bird flying; 2. rev. a warrior called Kallias with his charioteer, in a *quadriga* with one white horse; the charioteer, Kalli[ppos ?] wears a white *petasus*, and a talaric *chitôn* over which is the skin of a lion or panther; his Bœotian shield is slung at his back; he holds the goad in his right hand, and the reins in both hands; the warrior is armed with a high-crested, Corinthian helmet, a spear and an Argolic buckler, in front of which his name, KAVIAS, behind KAVI, ... both inscriptions from right to left; at the side of the chariot three figures; the one nearest the figures in the chariot is a warrior armed with a Corinthian helmet with two upright plumes, an Argolic buckler, greaves and two spears; he advances towards the warrior in the chariot; a human headed bird flies towards his head, next to him an aged figure, his beard and hair white, his forehead bald; he is clad in a talaric *chitôn* and *peplos*, both embroidered; his left hand is advanced towards the figures in the chariot, in his right a sceptre; above him, AN ΘIΓ[OS], and a little in advance, EΓEOΓVOI, "Anthippos arms himself;" behind him another figure, bearded and with long hair, holding out in his right hand a high-crested, Corinthian helmet, bound with a diadem, in his left an Argolic buckler and two spears; the greater part of his figure is concealed by his buckler and by a figure seated in front of him at the horses' heads; this last figure is bearded and wears a talaric *chitôn* and mantle, both embroidered, he is seated on an *okladias*; an eagle is flying in the air with a snake in its mouth; 3. frieze of

animals; a male figure, standing, enveloped in drapery; group of two panthers confronted, flanked by two goats and with a goat between them; a swan pluming himself; a goat and panther, face to face; a swan and panther, face to face; a goat; the remainder of this frieze is restored; on the cover two friezes; 1. frieze with the following groups of animals; goat between two panthers confronted, lion between two goats confronted,—panther and doe, face to face,—goat between two panthers confronted,—panther between two does confronted,—panther followed by a doe,—lion advancing towards a doe bending back her head; 2. hunting scene; four horsemen attacking a deer, which two of them have wounded with their spears; they advance in pairs from opposite sides; two hunters on foot attacking a boar from either side with their spears. *Vulci.*

Lenormant et De Witte, Monum. Céram. I, Pl. LXV. A. Monum. dell' Inst. Arch. III. Tav. 44-5—Annali, XIV. pp. 90-103.

565. AMPHORA. LXXXIV. 1 ft. 7 in. Clay pale, varnish black; design black, and crimson, with incised lines; 1. reception of Dionysos by Ikarios; in the centre of the scene Dionysos advancing towards Ikarios; the god is ivy-crowned, his hair falling down his back, his beard long and pointed; he wears a *peplos* under which is a *chitôn* reaching halfway down the thigh, both are embroidered; on his feet are sandals; with his right hand he offers the *kantharos* to Ikarios, advancing the left hand towards him at the same time, at his feet a hind; Ikarios stands before him, advancing his hands to welcome him; he is bearded, his hair is bound with a diadem and falls in long tresses down his back; he wears a *chitôn* reaching halfway down the thigh, over which is an embroidered *peplos* wound round his body, on his feet are sandals; behind Dionysos two bearded figures advance, attired in similar *chitôns* and *pepli*; the foremost has long hair bound with a wreath, and sandals, the other has his hair looped up in an androgynous knot; both wave their hands as if conversing; behind these figures and under the handle of the vase, is a smaller bearded figure, similarly attired; his hair is wreathed and flows down his back; he wears sandals; he is advancing with the left hand extended before him, the right being drawn back; before him is a fawn; behind Ikarios four figures; first, a pair standing, face to face; one wears an embroidered *chlamys*, and has his hair looped up in an androgynous knot; the other has long hair falling over the shoulders with a single tress in front

of the ear, in his left hand he holds a wreath; they are touching each other's beards, one with the left, the other with the right hand; behind them, under the opposite handle, two figures standing, face to face, both of smaller stature; one, the taller of the two, stands with a live hare in his right hand; his hair is looped up behind in the androgynous knot; the other holds towards him in his right hand a fillet? both figures are bearded, and wear *chitôns* reaching halfway down the thigh, and embroidered *pepli*; at each corner of the scene a bird flying; 2. rev. the death of Trôilos; on the right is Priam seated on a four-legged stool; his feet on a foot-stool; he is bearded, his hair flows down his neck; he wears a talaric *chitôn* and mantle, both embroidered, in his left hand a sceptre; before him Trôilos, riding one horse and leading another; he is bearded, his hair, bound with a diadem, falls down his neck; he wears a *chitôn* reaching to the hips; round one of the horses' necks is a collar shewing that they were chariot horses; behind Trôilos, Achilles, armed in the Greek panoply, with a high-crested, Corinthian helmet and Bœotian buckler; over his cuirass he wears the skin of some animal; in his right hand he holds a spear; behind him follows Polyxena, holding her *hydria* in her left hand; her hair, bound with a diadem, flows down her back; she wears a talaric *chitôn* and *peplos*, both embroidered; at each corner of the scene a bird flying. *Vulci.*

Dur. No. 119.

566. Amphora. lxxxiv. 1 ft. 3 in. Clay pale, varnish black, white and crimson, with incised lines; 1. a warrior retreating before a bearded figure who offers a pomegranate fruit; he is armed with a Corinthian helmet, a cuirass under which is a short *chitôn*, and a lion's skin, greaves, a sword at his left side and an Argolic buckler, on which is a snake in salient relief; the bearded figure wears a talaric *chitôn* and embroidered mantle, and has long hair bound with a diadem; at the feet of the warrior a fox, and a fawn looking up, behind the other figure a dog; on the other side of the warrior another bearded figure extending his right hand towards him and attired like the figure last described; behind him, Apollo retreating and pointing at the scene as he looks back; he is beardless and wears long hair, his only garment is an embroidered scarf hanging on his arm; with his left hand he touches the upraised paw of a regardant Sphinx placed under the handle

of the vase; on the other side of the central group are three figures; the first advances towards the centre looking back at a bearded figure behind; his hair is bound with a diadem and falls down his neck with a single tress in front of the ear; he is beardless and wears an embroidered *chitôn*, reaching to the hips; on his left arm hangs an embroidered mantle; the bearded figure behind him advances, attired like the two other bearded figures; under the handle and behind this last figure, a diminutive naked, male figure, beardless, his long hair bound with a diadem; he follows the bearded figure, touching the edge of his mantle with his left hand; 2. rev. the same subject rather differently treated; in the centre a warrior armed like the warrior above described but without his shield; he looks back extending his left arm towards a bearded figure who advances, attired like the bearded figures on the obverse; at the feet of the warrior a fawn regardant; behind the bearded figure follows a second bearded figure similarly attired, and behind him a youthful male figure, beardless, his hair bound with a diadem and hanging down his neck; he is looking and beckoning with his right hand out of the scene, on his right arm an embroidered scarf; at his feet a dog regardant; on the other side of the warrior in the centre another bearded figure, attired like the rest, advances, a ring or wreath in his left hand; behind him a youthful male figure, attired like the one on the opposite side; he advances stretching forward his right hand; at his feet a fox regardant; 3. group of three figures; in the centre a male figure with long hair, a single tress falling in front of the ear; an embroidered mantle hangs from his arms, and drapery appears to pass across his breast; he turns from a bearded figure, who is clad in a talaric *chitôn* and embroidered mantle, and has long hair; on the other side is a figure, bearded and with long hair, wearing a *chitôn* reaching to the hips; from his right arm which is advanced hangs an embroidered mantle, his left is drawn back; he moves towards the central figure; 4. the same subject slightly varied; in this group the beardless figure in the centre wears a *chitôn* reaching to the hips, and an embroidered mantle hanging from the shoulders, he lifts up both hands as he turns away; the figure on the right is attired like the beardless figure in the last group, with drapery on his breast and an embroidered *chlamys* on his arm; on the

bottom of the foot an incised character, Pl. B. 566. *Vulci. C.**

No. 1540. Micali, Storia d. Ant. Pop. Ital. Firenz. 1832, III, pp. 129-31. Mon. Tav. lxxv, lxxvi.

567. Amphora. cxxxvi. 2 ft. 1 in. Clay pale, varnish black; design black, white and crimson; with incised lines; 1. Hêraklês standing as *parabatês* in a *quadriga* with Pallas Athênê; the Goddess is armed with a helmet, the ægis and a spear held in the right hand; she wears a necklace and an embroidered, talaric *chitôn*; her helmet is high-crested, has cheek pieces and covers the back of the neck; her hair falls in tresses; she holds the reins in both hands; Hêraklês is bearded, wears a diadem, and is armed with his club; in front, HEPAKvES AΘENA; at the side of the horses with his face towards their heads, Apollo Citharœdus; he is slightly bearded, his hair is short and bound with a laurel wreath, he wears a talaric, embroidered *chitôn*, and plays on the heptachord lyre with the *plectrum*; in front of him, AΓOvON; at the horses' heads Hermês, half kneeling and raising his right hand to his beard; he has his usual attributes, his hair falls down his back; in front of him, HEPMES; across the end of the *caduceus* which is held horizontally under the horses' bodies, POSIAS, "Rhosias," over their heads, ΔIOS "[the chariot] of Zeus;" 2. rev. combat of five warriors; in the centre of the scene are two figures thrusting at each other with spears over the body of a third warrior who has fallen between them, and who is endeavouring to hurl a stone; the two remaining warriors, one on the right, and the other on the left, are turned away, as if to meet an attack on either side; all five wear the Greek panoply with Corinthian helmets and Argolic bucklers; of the two figures engaging in the centre, the one on the right has two dolphins for his device; behind him, ΔIKE [A]PKES, "Dikaiarchos"; his antagonist has long hair, before him, ΓVvES, "Pylas," and under his shield, KA-ΛOS, from right to left and the letters inverted; the fallen warrior has for his device two pellets; the combatant moving away on the extreme right has hair falling in tresses from under his high-crested helmet, the device of a tripod on his shield, and loose, embroidered drapery hanging from his thigh; before him, ΔEVTEPOS, "Deuteros," below, LEVKOS, "Leukos"; the opposite warrior on the extreme left has for device a bull's head; loose drapery hangs from his thigh, behind him, XA P[M] AΔES, "Charmidas," from right to left; 3. contest of Hêraklês

with the Nemean lion; the hero, stooping down, has locked the lion's head under his left arm, pressing his head against the lion's left shoulder to gain a fulcrum; the animal strikes the claws of his left hind leg into the head of his conqueror; above hangs the sword of Hêraklês; behind the hero, Iolaos, rushing forward to his assistance, his left hand extended eagerly, his right holding a club; he is bearded, and wears a *chitôn* reaching to the hips, a sword hangs at his left side; behind the lion, Hermês stooping and extending his right arm forward; he is bearded and has all his attributes but the *caduceus*; at either extremity of the scene a boar. *Vulci.* C*.

No. 2139.

568. Panathenaic Amphora. cv. 2 ft. $2\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. a *quadriga* to the front, in which are two figures, a charioteer in a white, talaric *chitôn*, holding a spear, and a warrior of whom only the head armed with a Corinthian helmet, and the two spears held in the hand are seen; from the collars of the horses hang *phalara* in the form of flowers; at the horses' heads stand,— on the right, a youthful, beardless figure, clad in a talaric *chitôn* and *peplos*, both embroidered, his left hand muffled in his drapery,—on the left, a naked male figure, beardless, his left hand extended before him; behind the figure on the right stand two figures, side by side, one armed with a Corinthian helmet, an Argolic buckler with the device of a human leg and thigh, greaves and a spear; the other, an archer, clad in embroidered *anaxyrides* and a pointed cap; on the left, behind the naked youth, another warrior and archer, side by side; the warrior is armed with a high-crested, Corinthian helmet, bound with a diadem, an Argolic buckler with the device of the forepart of a lion, *paramêridia*, greaves and a spear; the archer wears a pointed cap and embroidered *anaxyrides*; both look back as they advance; before them a bearded man seated on an *okladias*; he wears a striped and embroidered mantle and leans on his staff; 2. rev. the same scene slightly varied; the youth on the right of the horses wears an embroidered *chlamys* on his shoulders, and looks back at the two figures behind, of whom the warrior has for device the upper part of a chariot; of the pair of figures on the left, the warrior has for device two dolphins; before them is an old man, bald, his beard and long hair white; he wears a talaric *chitôn* and striped and embroidered *peplos*, and leans on his staff. *Vulci.*

Dur. No. 694.

569. Panathenaic Amphora. cv. 2 ft. $\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê hurling her spear; in front, from right to left, ΤΟΝ ΑΘΕΝΕΘΝ ΑΘΛΟΝ : ΕΜΙ "I am one of the prizes from Athens;" Athênê stands with the left foot advanced, armed with a high-crested helmet, the ægis and an Argolic buckler with the device of a dolphin; she has long hair falling down her neck, and wears a crimson, talaric *chitôn* with an upper garment or fold falling as low as the waist, both bordered with the Mæander pattern; her ægis is of the primitive form, being made of leather with a fringe of thongs, worked so as to imitate serpents; 2. rev. on a tablet, a *biga* driven at speed by a seated charioteer, who holds in his right hand a goad, in his left the *kalaurops*, a long pole terminating in a crook, from which hang two pointed objects which were probably of metal and used to incite the horses by making a jingling noise; with this staff he guides the horses, who have no harness but headstalls, and are yoked like oxen to a transverse bar fastened to the pole; on the hind quarter of one of them appears a crimson mark where the goad has made a wound; the charioteer is beardless and wears a crimson *chitôn*; the *biga* differs from the Greek chariot as it is usually represented, both in the form of the *antyx*, and also in the construction of the wheel, which is held together, not by spokes radiating from a common centre, but by a diametrical bar divided into three nearly equal parts by two bars crossing it at right angles; 3. on the neck a Siren or Harpy, the hair hanging down the neck, the wings spread; 4. rev. on the neck, an owl, wings spread. *T.B.*

This very early and singular specimen of Athenian pottery was found in an excavation made by Mr. Burgon at Athens in 1813, on a spot outside the ancient wall of the city, close to the Portæ Acharnicæ, and about 160 yards North-East of the modern gate called Gribos-kapesi. It contained some remains of burnt bones and also a Lêkythos and five other small earthen vessels of various forms, see Nos. 2603, 3039, 3047, 3050, 3056, infra. The great antiquity of this Amphora has been inferred not only from the very archaic form of the letters of the inscription, and the general style of the drawing, but also from some peculiar details, such as the ægis, the form of the *biga*, the mode of driving, and the unusual position of the charioteer. Engraved, Millingen, Anc. Uned. Mon. I. Pl. 1–3. Inghirami, Mon. Etrusc. v. Tav. xxxiii, iv. Müller, Denkm. d. Alt. Kunst, Taf. xvii. For the inscription see Bröndsted, Trans. Roy. Soc. of Lit. II, p. 103. Boeckh, Corpus Inscript. I, No. 33, pp. 49-50. Rose, Inscript. Græc. Vetust. p. 14. Tab. II.

570. ———— cv. 2 ft. 1 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê hurling her spear, the left foot ad-

vanced; she is armed with a high-crested helmet, covering the back of the head and bound with a diadem, the ægis, and an Argolic buckler with the device of a Pegasus; she wears a talaric *chitôn*, and stands between two Doric columns, each surmounted by a cock; along the column in front of her, **TON AΘENEΘEN AΘVON** [" One] of the prizes from Athens;" 2. rev. on a tablet, a charioteer in a *biga* at speed; he is naked and bearded, and is seated in a *biga* of which the *antyx* has the primitive, square form; he holds the reins in his right, and the goad in his left hand; his feet rest on a step which hangs from the pole.

571. Panathenaic Amphora. cv. 2 ft. $\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê, hurling her spear, her left foot advanced; she is armed with a high-crested helmet, covering the neck and bound with a diadem, the ægis, and an Argolic buckler with the device of a Pegasus; she wears a necklace, and a talaric *chitôn*, embroidered to the knee and striped below; the pattern of the embroidery is diaper with a wave border; on either side, a Doric column surmounted by a cock; along the column in front of her, **TON AΘENEΘEN AΘVON**, [" One] of the prizes from Athens;" 2. rev. on a tablet, a figure naked, bearded, his hair bound with a diadem, driving a *biga* at speed, in which he is seated; in his right hand he holds one rein and the goad, in his left a rein; his feet rest on a step attached to the pole. *Canino. T.B.*

Gerhard, Etr. u. Kampan. Vasenb. d. K. M. zu Berlin, Taf. A. fig. 1, 2.

572. ——— cv. 2 ft. $1\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê hurling her spear; she is armed with a high-crested helmet, bound with a diadem and covering the back of the neck, the ægis, and an Argolic buckler with the device of a serpent; she wears a necklace, earrings, armlets, and an embroidered, talaric *chitôn*; she stands with her right leg somewhat advanced between two Doric columns on each of which is a cock; along the column in front of her, **TON AΘENEΘEN AΘVON**, [" One] of the prizes from Athens;" 2. rev. on another tablet, a horse race; the two youthful *kelêtes* are naked and beardless; their hair is long, that of the hindermost is bound with a diadem; they urge on their horses with whips held in the right hand, keeping their left hands on the left side of the horses' crest. *Vulci.*

Dur. No. 702. Mon. dell' Inst. Arch. I, Tav. xxii. fig. 36 for rev.

573. Panathenaic Amphora. cv. 2 ft. $\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê hurling her spear, the left leg advanced; she wears a high-crested helmet, covering the back of the neck, the ægis, and an Argolic buckler with the device of a wheel, round which is inscribed, ΕΥΦΙ-ΝΕΤΟΣ ΚΑΛΟΣ, "Euphilêtos is noble;" her helmet has a honeysuckle ornament over the ear, and a Mæander pattern round the arch of the crest; she wears a necklace, earrings, a talaric *chitôn*, succinct, and embroidered with a Mæander border; on either side, a Doric column with the device of a cock; along the Doric column in front of Pallas, ΤΩΝ ΑΘΕΝΕΘΕΝ ΑΘΛΩΝ ["One] of the prizes from Athens;" 2. rev. on a tablet, the *στάδιον ἀνδρῶν* or *stadium* of athletes in the prime of manhood; four bearded figures practising, severally, one of the four gymnastic exercises for which the vase has been adjudged as a prize, *halma*, *diskos*, *akontion*, *haltêres*; the first is leaping with a pole, *halma*; turning round to look back, he raises his left arm above his head, and points with the first and second finger of his right hand, as if giving a signal to the next athlete, who is about to hurl the quoit, *diskos*; next comes an athlete drawing himself back, to hurl the spear, *akontion*, and lastly a figure about to leap with the leaden dumb-bells or *haltêres*, one in each hand.

Gerhard, Etr. u. Kampan. Vasenb. d. K. M. zu Berlin. Taf. A. fig. 5, 6.

573.* Fragment of a Panathenaic Vase. inscribed, ... ΝΕΘΕΝ ΑΘΛΩΝ. "[One] of the prizes from [Athens]."

573.** Panathenaic Amphora. cv. 1 ft. $5\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Pallas Athênê, Hermês and Zeus; the goddess is armed with a high-crested helmet covering the back of the neck, the ægis, an Argolic buckler with the device of a star of ten points, and a spear which she brandishes in her right hand; she wears a necklace, and a talaric *chitôn* bordered, and covered with scales, over which is a bordered *peplos*; one long tress of hair falls down behind the ear; in front, Hermês bearded and with his attributes, his *petasus* bound with a diadem; he wears a *chitôn* reaching to the hips under his embroidered *chlamys*; he raises his left hand as if conversing; behind Pallas Athênê, Zeus, bearded, clad in an embroidered talaric *chitôn* over which is a *peplos*; in his right hand a

rhabdos or wand; 2. rev. on a square tablet, a victorious *kelês* conducted to the judges; he is beardless and wears a *chitôn* bordered and reaching to the hips; before him a herald, bearded, his hair bound with a diadem; he wears a talaric, bordered *chitôn*; the inscription, which annonnces the event of the race, ΔVNEIKETY : HIΓOS : NIKAI "The horse of Dusneikêtos conquers," issues from his mouth, in a line parallel with his body; behind follows a youth bearing on his head the tripod, the prize of the victor; with his left hand he extends a chaplet of beads towards the *kelês*. *Vulci.*

573.*** PANATHENAIC AMPHORA. CV. 1 ft. $1\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Pallas Athênê standing between two Doric columns, each of which is surmounted by a cock; she is armed with a high-crested helmet, with cheek-pieces and covering the neck, the ægis, an Argolic buckler, and a spear held aslant in her right hand; she wears a necklace, and a talaric *chitôn* reaching to the feet and diapered with embroidery as low as the knees; over it falls an upper fold or garment, embroidered and striped with crimson; 2. Apollo Citharœdus; he wears a diadem and a talaric *chitôn* over which is a striped and embroidered *peplos*; he is beardless, his hair is short with a single curl falling in front of the ear; he plays on the lyre with the *plectrum*, embroidered drapery hangs from the lyre; on either side a Doric column surmounted by a cock.

574. AMPHORA. LXXXIV. 1 ft. $\frac{3}{10}$ in. Clay pale, varnish black; design white and black, with incised lines; 1. on a tablet, Dionysos between two Satyrs; the God wears an ivy-wreath, a talaric *chitôn*, bordered with a wave pattern, and a *peplos;* his hair flows down his back, his beard is long and pointed; in his right hand he holds the vine, in his left the *kantharos*; he looks back at the Satyr Dithyrambos behind him who is playing on the heptachord lyre with the *plectrum*; from the lyre hangs drapery; on the other side of Dionysos stands another Satyr holding out to him a *keras* or drinking horn, on his shoulders he carries the *askos* full of wine; in front of Dionysos a goat; 2. rev. on a tablet, the departure of Castôr for the chase, who stands in the centre of the scene, armed with two spears and a shield at his back with a Satyr's head in very strong relief for the *omphalos*; he wears a *petasus* and a *chlamys*; at his side his horse, Kyllaros, whom he holds by the bridle; at the horse's head stands Lêda ca-

ressing him; she is clad in a *peplos* and a talaric *chitôn* bordered with the wave pattern, her long hair flows down her back; at her side a hound, with a deer's foot in his mouth; behind Castôr the aged Tyndareus, wearing a talaric *chitôn* and mantle, both bordered with the wave pattern, and holding in his right hand a sceptre; his forehead is bald, his beard and hair both white; with his left hand he is feeling the blades of the spears which Castôr carries over his shoulder; on the bottom of the foot incised characters, Pl. B. 574. *Vulci. C.**

No. 772.

575. AMPHORA. LXXXIV. 1 ft. $3\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Hêraklês bringing home the Erymanthian boar to Eurystheus; the hero stands in the centre of the scene with the dead boar in his hands, and holds it over Eurystheus who has fled in alarm to the brazen cask, *pithos*, out of which his bearded head and arms only appear; Hêraklês is naked and bearded, in front of him Pallas Athênê, armed with a high crested helmet covering the back of the neck, and bound with a diadem, and an Argolic buckler with the device of a circular flower; she wears a talaric *chitôn* over which falls an embroidered *peplos*; behind Hêraklês stand two figures conversing, an aged figure with his back to the scene, clad in a talaric *chitôn* and embroidered mantle, and a youthful, beardless figure; 2. rev. on a tablet, Hêraklês assailing the Chimæra who is represented with a lion's head and body, out of the back of which issues the forepart of a goat, the lion's tail terminates in a serpent; Hêraklês assailing the Chimæra from the front aims a blow at the lion's head; Iolaos attacks the goat from behind with his sword, seizing the serpentine tail at the same time with his left hand; both heroes are bearded and wear *chitôns* reaching to the hips; Iolaos wears a shoulder-belt to hang his sword from; behind Hêraklês stands the Lycian king, Amisôdaros, beardless, and clad in a talaric *chitôn* and embroidered *peplos*; above the Chimæra hangs drapery. We have ventured to call the figures who are here attacking the Chimæra Hêraklês and Iolaos, on account of their attributes and general resemblance to these heroes; we have not, however, been able to meet with any trace of such a myth elsewhere; *Vulci. C.**

No. 1546.

576. AMPHORA. LXXXIV. 1 ft. $3\frac{3}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, five warriors marching in single file; they are all armed with Corinthian helmets, Argolic bucklers, greaves and spears; the second figure has for device a serpent within a red *antyx*, the third a tripod; round the *antyx* are white rings on a red ground; the first and last have red shields with the *antyx* checky, black and white; 2. two cocks confronted, between them a cock of much smaller proportions; in the field above two large buds and a sprig with four flowers; on the bottom of the foot an incised character, Pl. B. 576. *Vulci.*

Dur. No. 830.

577. ——— LXXXIV. 1 ft. $3\frac{7}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Dionysos received by Ikarios; the God is ivy-crowned, his hair flows down his back, his beard is long and pointed; he wears a talaric *chitôn* thickly spotted with crimson, over which is a *peplos*, embroidered with circles beaded in white and crimson spots; in his left hand he holds out a *kantharos*, in his right the vine, laden with bunches of grapes; Ikarios stands before Dionysos, his right hand raised to greet him, in his left a spear; he is bearded, his long hair falls in tresses and is bound with a diadem; he wears a crimson, talaric *chitôn* over which is a *peplos*, embroidered like that of Dionysos; behind him another figure with the right hand raised and a spear in the left; he is beardless, his hair bound with a diadem falls down his back, with a single tress in front of the ear; he wears a *chitôn* embroidered like the *peplos* of Dionysos, and a *peplos* with the same pattern as that of his *chitôn*; he moves away, looking back at the group in the centre; behind Dionysos is an ithyphallic Satyr, whose hair is bound with a beaded diadem and falls down his back like a mane, his beard is long and pointed; he waves his hands up and down with a gesture of greeting; 2. rev. on a tablet, Agamemnôn, Talthybios, Epeios, and another figure; Agamemnôn is seated on a chair, holding in his right hand a sceptre which terminates in a gryphon's head; his beard is long and pointed, his flowing hair is bound with a diadem; he wears a talaric *chitôn* embroidered with crimson spots and circles beaded in white, and a *peplos* thickly studded with crimson spots; in his left hand he holds a ball or apple; the back of

his chair terminates in a swan's head; the legs terminate in lion's paws; on the rail of it below, the figure of a lion regardant; before him the herald Talthybios, wearing the *petasus*, a *chitôn* reaching to the hips, over which falls the skin of some animal, a *chlamys* embroidered like the *chitôn* of Agamemnôn, and *talaria*, in his right hand the *caduceus*; his beard is long and pointed, his hair falls in tresses down his back; he looks back at Agamemnôn, touching his right hand with his *caduceus*; his left hand is raised towards a naked, male figure on the right, Antilochos, who appears conversing with him, and whose hair falls in tresses and is bound with a diadem; he wears a shoulder-belt of beads; behind Agamemnôn is Epeios, king of Elis, who advances, holding in his right hand a sceptre, and advancing his left to the chair of Agamemnôn; his long hair is bound with a diadem, his beard long and pointed; he wears a talaric *chitôn* thickly studded with crimson spots, over which is a mantle embroidered with circles beaded in white and crimson spots. *C.*

De Witte, Descr. No. 138.

578. Amphora. lxxxiv. 1 ft. $4\frac{4}{10}$ in. Clay pale, varnish black; design white, black and crimson, with incised lines; 1. on a tablet, Dionysos and Lêtô; Dionysos is ivy-crowned, his hair flowing down his neck; his beard long and pointed; he wears a talaric *chitôn* and *peplos*, both embroidered; in his left hand a *keras*, in his right a vine; before him Lêtô holding two children, Apollo and Artemis, one on each arm; she wears a necklace, a talaric, embroidered *chitôn*, over which falls an upper fold or garment as low as the girdle, and a *peplos*; her long hair is bound with a diadem; one of the children wears a *chitôn* as low as the hips, the other is naked; behind her a naked youth, ivy-crowned, and holding in his right hand an ivy-branch; behind Dionysos Hermês bearded, with the *petasus*, embroidered *chlamys* and *caduceus*; he extends his right hand towards Dionysos; 2. rev. four Satyrs, one of whom is riding on a goat, and holding on by one horn; in front, a Satyr with an *askos* full of wine coming to meet him; behind, a Satyr raising his hand to strike the goat, and another behind him dancing, his left hand raised to his brow; this subject probably represents the *Askôlia*, a sport which formed part of one of the Dionysiac festivals. *Vulci.*

Dur. No. 111. Gerhard, Auserl. Vasenb. Taf. lv. p. 182.

579. AMPHORA. LXXXIV. 1 ft. $3\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. a bearded figure, probably a *rhabdouchos* or *brabeus*, seated on an *okladias*, his hair is bound with a diadem, round his loins embroidered drapery; a *rhabdos* or wand leans against his shoulder; he holds in his hands a nearly globular object, divided into two equal parts, the lower half white, the upper black; before him stand three naked figures, one behind the other; each bears a naked youth on his shoulders, the foremost youth eagerly stretches out his hands as if the globular object was about to be thrown to him by the seated figure; the two youths behind him each extend their right hands apparently with the same motive; perhaps this scene represents three youths victorious in some athletic contest, brought on the shoulders of three athletes to receive prizes from the *brabeus*; the two first of the three youths have long hair, the second wears a diadem; of the three figures that carry them the third only is bearded; 2. rev. departure of Castôr who stands by the side of his horse holding the bridle; he wears a *petasus* and *chlamys* and is armed with a spear; behind him Tyndareus wearing a diadem, a talaric *chitôn* and embroidered mantle, and holding in his left hand a spear or wand; at the horse's head another figure similarly attired, his hands muffled in drapery; on the bottom of the foot a character painted, Pl. B. 579.

De Witte, Descr. No. 131.

579.* ———— LXXXIV. 1 ft. $2\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, four male figures stung by bees, probably the four who plundered the hives from the honey of which Zeus was nourished when an infant; their names were Laios, Keleos, Kerberos and Aigôlios; they are represented entirely naked; the first on the right is crouching down, holding in his hands the circular disk-like stone, on which one of the hives had been placed; single bees are stinging him on the head, breast, left knee and *penis*; next to him is a figure throwing up his arms and endeavouring to beat off the bees with a branch; he is stung on the breast and left arm; a bee is flying at his head, and another at his right side; the third figure is squatting down, his face to the front; he raises his left hand towards his head which a bee is stinging, an-

other stings him on the right shoulder, a third on the *penis*, which is inflamed with the poison; and a fourth on the left foot; a fifth bee flies at his left knee; the last figure brandishes a branch in his right hand, raising his left foot in agony, and with his left hand brushing off a bee which has stung him on the left knee; he is also stung on the shoulder, back, and right foot; a bee is flying at his right knee, another at his left foot and a third at his right elbow; all these figures are bearded, the last in the group wears a diadem; 2. on a tablet, group of four Satyrs and three Mænads; on the left, stand two Satyrs of whom, from the fractures in this part of the vase, nothing remains but part of the heads, the legs and feet of one and the legs and right thigh of the other; a Mænad dancing turns away from them towards her two companions who have their right hands raised as high as their foreheads, as if surprised at the presence of the Satyrs; the second in the group stands in an amazed attitude, the hindermost turns away as if about to fly; behind her a Satyr in an obscene attitude, raising at the same time his left hand over his head, behind him another Satyr of smaller proportions bending his knees with an obscene gesture; the Mænads have long hair bound with diadems, and wear necklaces, and talaric *chitôns* over which fall crimson, upper folds or garments as low as the waist; the *chitôns* of the two figures on the left are embroidered, that of their companion on the right, crimson with a border. *Vulci.*

580. Amphora. cxxxiv. 1 ft. 4 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Hêraklês killing the Stymphalian birds with a sling; he wears the lion's skin over a *chitôn* reaching to the hips; his quiver hangs from a shoulder-belt at his left side; he is about to whirl the sling round his head, holding it at full stretch and placing the *balanos* or gland in the centre of the thong with his left hand; in the air before him are ten of the birds either flying or falling, in the lake below five more, and one behind his back; they appear to be a kind of heron; 2. group of female figures and Satyrs; in the centre of the scene stand two female figures conversing, both apparently enveloped in the same ample, embroidered *peplos* which, passing round their backs, comes behind them like a curtain; they wear diadems and talaric *chitôns* over which falls an upper garment or fold as low as the girdle; one wears a necklace; before them are two Satyrs, wearing diadems and who dance in obscene attitudes; behind, an ithyphallic

Satyr, with an *askos* slung from his shoulder-belt and wearing a cross belt beaded with white: he raises his right hand and dances with obscene gestures; between the two female figures a bird; on the bottom of the foot characters painted, Pl. B. 580. *Vulci. C.**

No. 1159.

580.* Amphora. lxxxiv. 1 ft. $5\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, combat of Hêraklês and another warrior with three Amazons; Hêraklês clad in the lion's skin, under which is a *chitôn* reaching to the hips, is about to plunge his sword into the neck of an Amazon who has fallen before him on her right knee, and who is vainly defending herself with her spear; she is armed with a high-crested helmet, an Argolic buckler, and a cuirass under which is an embroidered *chitôn* reaching to the hips; on her shield is the device of a tripod; behind Hêraklês another Amazon, Andromachê, aiming her spear at him; she is armed with a high-crested helmet, a Bœotian buckler, a cuirass under which is a bordered *chitôn* reaching a little below the hips, and a *chlamys* thrown across her shoulders; on her legs are *anaxyrides*; her long hair hangs down from under her helmet; on the left of Hêraklês a warrior armed in the Greek panoply with a Corinthian, high-crested helmet, bound with a diadem, and an Argolic buckler with two pellets, about to transfix with his spear an Amazon who is kneeling on her left knee; she is armed with a high-crested helmet, an Argolic buckler, and a spear, and wears a *chitôn* reaching a little below the hips, over which is a striped *chlamys*; her hair falls in tresses; 2. rev. on a tablet, Hermês killing Argos Panoptês; Hermês wears the *petasus*, and a *chitôn* reaching a little below the hip, over which is his *chlamys* and the skin of some animal; he plants his right foot upon the thigh of the falling Argos and, seizing his left elbow with his right hand, attacks him with his sword; behind him, HEPMES, from right to left; Argos has a double head with a pointed beard, and wears a *chitôn* reaching to the hips over which is a skin knotted over the breast; above his head, [APΓ]OS from right to left; behind Hermês Hêra extending her arms to encourage him, before her stands the heifer Iô with her back to the combat; Hêra wears a talaric *chitôn*, succinct and embroidered, her hair hangs down her neck, behind her, HEPAS. *Bomarzo* near *Viterbo*.

Revue Archéol. Par. III. p. 310, for obverse.

581. Amphora. lxxxiv. 1 ft. $2\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Poseidôn, Pallas Athênê, Hêraklês, and Palaimôn?; Poseidôn is seated on a throne on the left; he is bearded, his long hair is bound with a diadem; he wears a talaric *chitôn* and *peplos*, both embroidered, in his right hand he holds a trident; from the back of his throne rises the head of a female Sphinx, with long hair and wearing a necklace; he stretches out his hand to Pallas Athênê who stands before him, armed with a high-crested helmet, a spear and an Argolic buckler with the device of a star of eight points between each of which is a dot; she wears a bordered, talaric *chitôn* and embroidered *peplos*, her helmet is bound with a diadem; behind her Hêraklês looking back as he retires; he wears a *chitôn* reaching to the hips over which is the lion's skin, his breast crossed by two shoulder-belts; in his right hand he holds his club; behind him a Sea-god, Palaimôn? beardless, clad in a talaric *chitôn* and embroidered *peplos* wound round his body, his hair hanging down the neck, in his right hand a trident; this subject perhaps represents the victory of Hêraklês at the first institution of the Isthmian games; 2. Zeus, Pallas Athênê, Hêraklês and Hermês; Zeus is seated on a throne, his hair is bound with a diadem, his beard long and pointed; he wears an embroidered *peplos*, wound round the body; in his left hand a sceptre terminating in a bud-like ornament on either side of which is a volute; his feet are on a foot-stool; the back of the chair is recurved in the form of a swan's head, and the legs inlayed with the honeysuckle ornament; before him, Pallas Athênê, armed with a high-crested helmet, an Argolic buckler with the device of a hawk flying, and a spear held in the left hand; in her right she holds up an owl; she wears a necklace, a bordered, talaric *chitôn* and an embroidered *peplos*; her hair falls down her neck; behind her, Hêraklês, bearded, wearing a *chitôn* reaching to the hips, over which is the lion's skin, and greaves; in his left hand he holds the tendril of a plant, perhaps the branch of the wild olive, *kotinos*, which he brought from the Hyperboreans; his right is raised with the fingers clenched; behind him Hermês, bearded, and with hair hanging down his neck; he wears a *petasus*, a *chitôn* reaching to the hips, an embroidered *chlamys* and *talaria*; on the bottom of the foot a character painted. Pl. B. 581. *C.*

De Witte, Descr. No. 95. Gerhard, Auserl. Vasenb. taf. cxxxviii. p. 152, et seq.

582. AMPHORA. LXXXIV. 1 ft. $5\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, the judgement of Paris; he is seated on a rock and holds the *chelys* in his left hand; he wears a talaric *chitôn* and mantle, both embroidered; he is bearded and has his hair looped up with a diadem; before him Hermês with his attributes, wearing under his embroidered *chlamys* a short *chitôn*; he extends his left hand towards Paris as if conversing; behind him advance Hêra, Pallas Athênê and Aphroditê; Hêra and Aphroditê wear talaric *chitôns* and *pepli*, bordered and embroidered; their hair flows down their backs and is bound with the diadem; Pallas Athênê is armed with a high-crested helmet, the ægis and her spear; her helmet covers the back of the neck, has cheek-pieces and is bound with a diadem; she wears a talaric *chitôn*, over which falls an upper fold or garment as low as the girdle, and a *peplos*, all three bordered and embroidered; each goddess raises her left hand; they wear necklaces; 2. rev. on a tablet, departure of Hector; the hero stands in the centre of the scene, armed with a Corinthian helmet bound with a diadem, an Argolic buckler with the device of a pellet, greaves and two spears; the ends of a *chlamys* hang from under his shield; he is about to place some object, probably a farewell gift, in the hands of the young Astyanax who stands before him, naked, his hair bound with a diadem; behind Astyanax Priam leaning on his staff and extending forward his left hand; his forehead is bald, his beard and hair, which falls in tresses, white; he wears a diadem, and a talaric *chitôn* and mantle, both embroidered; behind Hector Andromachê, who wears a necklace and a talaric *chitôn* and *peplos*, both embroidered; her right hand enveloped in drapery is raised towards her mouth, her *peplos* is drawn over her head; behind her a youth clad in a talaric *chitôn* and mantle, both embroidered; he is beardless, his hair is short and bound with a diadem. *Vulci.*

Dur. No. 375.

583. ——— LXXXIV. 1 ft. 9 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Ariadnê standing in a *quadriga*, holding the reins in both hands and the *kentron* or goad in her right hand; she wears an ivy wreath, a necklace, and a talaric *chitôn* and *peplos*; her hair falls down her neck with a single tress in

front of the ear; at the side of the horses Apollo Citharœdus clad in a talaric *chitôn* and *peplos*, and playing on the heptachord lyre with the *plectrum*; he is beardless, his hair is laurel-crowned, and falls down his neck, with a few parallel curls in front of the ear; before him a hind looking up; at the horses' heads a youth, probably the young Dionysos, who wears a *chlamys* and, as he moves out of the scene, looks back at Apollo; behind Ariadnê Hermês, bearded, and with his attributes, his hair falling in tresses; 2. rev. on a tablet, Dionysos with Satyrs and Mænads, the God stands in the centre of the scene; he is ivy-crowned, his hair falls in tresses, his beard is long and pointed; he wears a talaric *chitôn*, and *peplos*, and holds in his right hand a *kantharos* and vine, in his left a *kantharos*; he looks back at a Satyr and Mænad behind him; the Satyr advances with both arms extended before him, the Mænad plays on the *krotala*; in front of Dionysos another Satyr, and Mænad, who retreat before him in an attitude of surprise; the Mænad holds the *krotala* in her right hand, both the female figures wear necklaces, and talaric, embroidered *chitôns*, over which an upper fold, or garment with short sleeves falls as low as the waist; their hair is ivy-crowned and falls in tresses; on the bottom of the foot incised characters, Pl. B. 583. *Vulci.*

Dur. No. 116. Gerhard, Auserl. Vasenb. Taf. liii.

584. Amphora. lxxxiv. 1 ft. $6\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, contest of Hêraklês with the triple Gêryôn; the hero wears a cuirass under the lion's skin, his quiver covered with scales hangs at his back, and the scabbard of his sword at his left side; he is bareheaded and bearded; with his left hand he has seized the central head of his foe by the crest while with his right he plunges his sword into his neck; the form of Gêryôn is triple only from the waist upwards, a mode of representing him, rare on archaic, though common on later vases; the three heads are armed with Corinthian helmets, two of which are high-crested, the left arms with Argolic bucklers, the right arms with spears; on one of the shields the device of an eagle flying; on the legs are greaves; wings are attached to the body of Gêryôn; behind Hêraklês, Pallas Athênê wearing a talaric *chitôn* and *peplos*, both bordered with the Mæander pattern, her long hair, bound with a diadem, falls down her neck; in her left hand she holds a cup; in front of

her face, ΑΘΕΝΑΙΕ, in front of the face of Hêraklês, [Θ]ΕΡΑ-ΚΛΕS, in front of Gêryôn, LEPYONES, from right to left; 2. rev. on a tablet, Perseus and the Naiades; Perseus stands on the right of the scene, wearing a *chlamys*, his sword hangs at his left side; he is beardless, his hair bound with a diadem falls in tresses; in front of his face, ΓΕΡSΕΥS, from right to left; before him stand the three Naiades bringing him, or, according to another tradition, receiving from him the *talaria*, helmet of Hadês and *kibisis*; the foremost of the Naiades holds in her right hand the *talaria*; the second holds the helmet of Hadês to which is attached a string to fasten it under the throat; in front of her head, ΝΕΙΔΕS "Naiades" written according to the Ionic form; the third holds the *kibisis*; all three advance their left hands to greet Perseus; they wear talaric *chitôns* and bordered *pepli*; their long hair is bound with the diadem; behind Perseus Pallas Athênê wearing a diadem, a talaric *chitôn* and a *peplos*, drawn over the head; in front of her, ΑΘΕΝΑΙΕ, from right to left. *M.*

584.* Amphora, LXXXIV. 1 ft. $8\frac{5}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the Dioscuri and Tyndareus; in the centre of the scene Castôr and Pollux on horseback, each armed with two spears; Pollux wears a tight fitting *chitôn*, reaching to the hips, over which is a *chlamys* fastened by a circular *fibula* on the shoulder; at his left side a sword; his hair, bound with a diadem, flows down his neck and falls in parallel curls in front of the ear; under his horse, ΓΟΥΥΔΕΥ[ΚΕS] written vertically; Castôr wears a white *petasus* and a tight fitting *chitôn*; in front of the horses' heads his name, ΚΑSTOP; opposite the horses' breasts the aged Tyndareus, seated on an *okladias*; he wears a *chitôn*, and *peplos*, both embroidered; his white hair is bound with a diadem; in his right hand he holds a sceptre; behind him, TVNΔAPEOS; a naked, beardless youth caressing the horses' heads stands behind Tyndareus; his hair bound with a diadem flows down his neck, and falls in parallel curls in front of the ear; behind the Dioscuri stands Philonoê their sister; her hair bound with a diadem falls in tresses; she wears a talaric, embroidered *chitôn* and *peplos*, and extends her hands before her as if bidding adieu to Castôr and Pollux; before her, ... OE; behind her follows another youth, naked and beardless; his hair bound with a diadem, looped up behind, and falling in parallel curls

in front of his ears; he stands with his hands at his side; the right drawn a little back, the left a little advanced; above O [N]ETOP KALOS "Onêtôr is noble!" 2. group of warriors; in the centre a figure on horseback, bearded, wearing the *petasus* and *chlamys*, and holding in his right hand two spears; at his left side a sword; before him a figure seated on a four-legged stool, wearing a diadem and an embroidered *chitôn*; he turns round to converse with a warrior behind him and holds in his left hand a spear; the vase having been much broken, the greater part of his figure has been destroyed; behind him a warrior armed with a Corinthian helmet, an Argolic buckler with the device of a tripod, greaves and a spear, behind whom stands a naked youth in an attitude of attention; he is beardless, his hair falls in front of the ears in parallel curls, and is looped up by a diadem in the androgynous knot; behind the horseman a male figure wearing an embroidered *chlamys* and armed with a spear; this figure is much broken away.

585. AMPHORA. LXXXIV. 1 ft. $6\frac{7}{10}$ in. Clay pale, varnish black; design black, white, and crimson, with incised lines; 1. on a tablet, a warrior setting out in his *quadriga*; the charioteer in a white, talaric *chitôn*, stands in the chariot holding the reins in both hands and the goad in his right; at the side of the chariot and looking back at the charioteer, stands a warrior armed in the Greek panoply with a Corinthian helmet, high-crested and bound with a diadem, and an Argolic buckler; at the side of the horses and turned towards the charioteer, a bearded figure clad in a talaric *chitôn* bordered with white, and a mantle; at the horses' heads another bearded figure clad in a talaric *chitôn* and embroidered mantle, his right arm muffled in drapery, and behind the chariot a beardless figure looking back, clad in a talaric *chitôn* and mantle, both arms muffled in drapery; 2. rev. on a tablet, *Hoplitês Dromos*, or foot race in armour; two warriors, each armed with a Corinthian helmet bound with a diadem, an Argolic buckler, a spear held in the right hand and greaves, moving one after the other; the foremost wears a *chitôn* reaching to the hips over which is a skin, the other a cuirass under which is a *chitôn* reaching to the hips, and over which is the shoulder-belt to hang the sword from; behind each warrior a *paidotribês* standing with a wand, *rhabdos*, in his hand; both are bearded, and wear embroidered, talaric *chitôns* and *pepli*; the foremost looks back at the second warrior advancing towards him; the other, whose

hair is bound with a diadem, advances his left hand; on the bottom of the foot incised characters, Pl. B. 585. *Vulci.* *C.**

No. 1466.

586. AMPHORA. LXXXIV. 1 ft. 7 in. Clay pale, varnish black; design white, black and crimson, with incised lines; 1. on a tablet, Hêraklês attacking two Giants; the hero wears the lion's skin girt round the waist, under which is a *chitôn* reaching to the hips; his quiver, to the mouth of which a wing is attached, hangs at his back, his sword at his left side; he springs forward upon a half prostrate giant, attacking him with his club and placing his left foot on his hip; his other antagonist stands before him thrusting at him with his spear; both giants are armed in the Greek panoply with high-crested, Corinthian helmets and Argolic bucklers; the fallen Giant has on his shield an ivy-wreath, the other a *triquetra* of legs; behind him, ΣΧΕΔΕΟ, above his shield, ΧΟΙΔΕΡ, between the legs of Hêraklês, ΣΧΓVΑ, from right to left; behind him stands Pallas Athênê armed with a high-crested helmet, the ægis, a spear held upright in the left hand, and an Argolic buckler with the device of two pellets, which leans against her knee; her helmet is bound with a diadem, and covers the back of the neck; she wears a necklace and a talaric, embroidered *chitôn*; behind her, ΣΧΕΔΗV; 2. rev. on a tablet, two Amazons on horseback equipt for war; they are armed with high-crested helmets, bound with diadems and covering the back of the neck, cuirasses under which are embroidered *chitôns* reaching halfway down the thigh, and shields slung at their backs, with a Satyric head, Phobos, for the *omphalos*; each has a sword hung at the left side, and holds in her right hand two spears; their hair is long and they wear necklaces; on the shield of the second Amazon a pellet for device; behind her, ΧΕVΟΝΕV, from right to left, behind the first Amazon, ΧΕΔΟΧΕΡ; this inscription is written over the head of a youthful female figure traced in profile on the clay with the graver, and intended to form part of some design afterwards abandoned for the one now on the vase; in front of the head of the first Amazon, ΣΧΑΙ; at the side of each horse is a hound, between them, ΧΡΕΔΟ, from right to left; on the bottom of the foot incised characters, Pl. B. 586. *C.*

De Witte, Descr. No. 90.

587. ———— LXXXIV. 1 ft. $8\frac{8}{10}$ in. Clay pale, varnish

black, white and crimson, with incised lines; 1. on a tablet, Hêraklês bringing the Erymanthian boar to Eurystheus; the hero is armed with the lion's skin under which is a *chitôn* reaching to the hips, his bow and quiver at his back, his sword at his left side; he stands with his left foot on the *pithos* into which Eurystheus has retreated in terror, and holds the slain boar over it; the head and outstretched arms of Eurystheus issue from the *pithos*; in front, Pallas Athênê, armed with a helmet, a spear and her ægis which covers her shoulders and her left arm; her helmet is high-crested, has cheek-pieces, and covers the back of the neck; she wears a necklace and a talaric *chitôn*, succinct and embroidered; she advances, extending her left hand covered with the ægis towards Eurystheus; behind Hêraklês Iolaos standing with his club in his right hand; he is bearded and wears a cuirass under which is an embroidered *chitôn* reaching to the hips, his sword hangs at his left side; he extends his left hand towards a hind looking back at him; 2. rev. on a tablet, departure of Hector, who stands side by side with Paris before Priam, and looks back at Andromachê advancing behind him; Hector is armed with a Corinthian helmet, an Argolic buckler with the device of a cuttle fish, greaves and a spear: Paris is bearded and wears a high pointed cap and a *chitôn* reaching to the hips; in his right hand he holds his bow strung, in his left his quiver; Priam is clad in a mantle and holds his sceptre in his left hand, raising his right as if to bid farewell; his beard and hair which falls in long tresses, are both white; Andromachê wears a talaric, embroidered *chitôn* over which is a *peplos* covering her head and hands; behind her Deiphobos looking back; he is armed in the Greek panoply, with a Corinthian helmet and Bœotian shield. *Vulci.*

Dur. No. 276.

588. PANATHENAIC AMPHORA, WITH POINTED BASE AND STAND. CXXXVI.* Height of vase 1 ft. $7\frac{7}{10}$ in. Height of stand $6\frac{4}{10}$ in. Width $7\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, procession of divinities; in front, Hermês playing on the heptachord *chelys* with his head thrown up in the air and his lips parted, as if he was accompanying the lyre with his voice; he is bearded, his hair long and looped up behind; he wears a *chitôn* reaching to the hips, an embroidered *chlamys* over it, and *talaria*; a sash hangs from the *chelys*; at his feet a goat; be-

hind him Hêraklês playing on the double flutes; he wears a *chitôn* reaching to the hips over which is the lion's skin girt round the waist; his sword hangs from a shoulder belt at his left side, his quiver to which a wing is attached, at his back; at his side a steer standing by a tree; behind Hêraklês Iolaos stretching forward a *phialê* for him to drink from; he is bearded, and wears an embroidered *chlamys*; all three are crowned with branches of laurel; 2. rev. on a tablet, the same scene; on the stand a frieze of five Seilêni; two Seilêni stand, one on each side of a *kratêr*, the one plays on the double flutes, his hair and long beard are white, the other extends his arms as if in astonishment at the sight of the *kratêr*; next to him a Seilênos dancing, and playing on the heptachord *chelys* with the *plectrum*; the sides of the *chelys* terminate at the cross bar in swans' heads; before him stands a Seilênos looking back with a crooked stick in his right hand and an embroidered *chlamys* on his left arm, behind him a Seilênos dancing; all these figures are bearded and wear ivy-wreaths.

Mon. dell' Inst. Arch. iv, Tav. 11. Annal. xvi, pp. 213-25.

589. Amphora. lxxxiv. 1 ft. $8\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Bacchic *thiasos*; Dionysos stands in a *quadriga*, clad in a talaric *chitôn* and *peplos*, his hair ivy crowned, his beard long and pointed; he holds the reins in both hands and the goad in his right; at the side of the chariot the Satyr Dithyrambos, playing on the heptachord lyre, and at the side of the horses a Mænad, wearing a talaric *chitôn* and *peplos* and playing on the *krotala*; at the horses' heads a Satyr bearing on his shoulders another Mænad who wears a necklace and a talaric, embroidered *chitôn* with sleeves; behind her a Satyr, kneeling before another Mænad, who dances before him; the Satyr holds in his right hand a *keras* and vine branches, the Mænad wears a talaric, embroidered *chitôn*, a panther's skin, and a *chlamys* hanging from the shoulders; behind the *quadriga* a Mænad playing with the *krotala* followed by an ithyphallic Satyr, who uses an obscene gesture, holding in his left hand a vine branch; 2. rev. Dionysos seated on an *okladias*, at his side Ariadnê seated on a cube; Dionysos is ivy-crowned, his beard long and pointed; he wears a talaric *chitôn* and holds in his left hand a *kantharos*, before him the vine; Ariadnê wears an embroidered, talaric *chitôn* and *peplos*; her hair falls down her neck and is crowned with ivy; she moves her hands up and

down as if beating time; on either side a Satyr playing on the heptachord lyre with the *plectrum*, and a Mænad; the lyres are attached to the left arm by a strap and have drapery hanging down; the Mænad behind Dionysos is dancing; she wears a necklace and an embroidered, talaric *chitôn*, raised as high as the knee, and with sleeves, over which is a panther's skin; in her left hand a *keras*; behind her the Satyr, standing with his left hand raised above her head; the Mænad in front of Dionysos wears a talaric *chitôn*, with sleeves, and girt round the waist, and plays on the *krotala*; all the Mænads, both on the obv. and rev. have long hair ivy-crowned. *Vulci.*

Dur. No. 95.

590. Amphora. lxxxiv. 1 ft. $6\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. departure of a warrior, who stands in a *quadriga*, by the side of the charioteer; the warrior is armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a lion seated and regardant, greaves and two spears; the charioteer wears a white, talaric *chitôn*, and holds the reins in both hands and the goad in his right; an archer follows the chariot; a second stands at the side of the horses conversing with a warrior who is armed with a Corinthian helmet with two crests, an Argolic buckler with the device of two pellets, and greaves; a third archer advances in front of the horses; these archers all wear *anaxyrides*, and have quivers hung at the left side and bows; the one in front of the horses has a pointed cap, and a sword hung at the left side, the other two wear Phrygian caps; 2. rev. five figures advancing towards an aged figure who stands to receive them with his staff in his left hand; the front of his head is bald, his hair which falls in tresses, and his beard are white; he wears a talaric *chitôn* and mantle; before him stands a warrior armed with a Corinthian, high-crested helmet, an Argolic buckler with the device of an anchor, greaves and two spears; next to this figure a warrior with a Corinthian helmet, an Argolic buckler with the device of the forepart of a lion, greaves, and two spears; at his side an archer who bows his head forward; he is bearded and has a Phrygian cap, a quiver hung at his left side and a bow; behind him an aged figure clad in a talaric *chitôn* and embroidered mantle, and holding a wand in his right hand; the front of his head is bald, his hair, which falls in tresses, and his beard are both white; behind him stands another archer who wears a Phrygian cap, a tight

fitting jerkin, and *anaxyrides*; at his left side hangs his quiver, in his right hand he holds his bow; on the bottom of the foot an incised character, Pl. B. 590. *Vulci.*

Dur. No. 687.

591. AMPHORA. LXXXIV. 1 ft. $3\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. departure of Hector, who stands before Priam armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a human leg and thigh, greaves and a spear; Priam is bald on the forehead; his beard and hair which falls in tresses are white, he wears a talaric *chitôn* and *peplos*, both embroidered, in his right hand a wand, his left advanced as if he were conversing; behind Hector Andromachê raising her right hand towards her mouth; she wears a necklace and a talaric *chitôn* and *peplos*; her long hair is bound with a diadem; 2. rev. three warriors marching in single file, at the side of the second warrior an archer; the foremost warrior is armed with a Corinthian helmet with a central crest between two side crests, an Argolic buckler with the device of a *triquetra* of legs, *paramêridia*, greaves and a spear; the second and third warrior are armed in the same manner; the buckler of the second warrior is white, the central crest raised above his helmet; the device on the shield of the third warrior is a serpent, his helmet has, besides the central crest, two crests on one side and one on the other; little is visible of the figure of the archer but his pointed cap, and the bow in his right hand.

592. ———— LXXXIV. $11\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Agamemnôn in council, attended by Talthybios and others; the king is seated in a chair, the back of which is recurved in the form of a swan's head; he is bearded and wears a diadem, a bordered, talaric *chitôn* and embroidered *peplos*; in his left hand he holds a sceptre; under his chair is a lion regardant; before him stands Talthybios holding up his right hand as if addressing the king; he is bearded, and wears a *petasus*, a tight fitting *chitôn* reaching to the hips, and *talaria*; a bordered *chlamys* hangs on his arm; behind him stand two figures holding spears,—a bearded figure, probably Epeios, clad in a bordered, talaric *chitôn* and embroidered *chlamys*, and a youth, probably Antilochos, beardless and clad in a bordered *chitôn* reaching to the hips; behind Agamemnôn two other figures, both beardless and holding spears; the foremost,

probably Nireus, wears an embroidered *chitôn*, reaching to the hips; he advances his left hand towards the head of Agamemnôn in an attitude of attention; the second figure, possibly Menelaos, wears a talaric *chitôn* and mantle, both embroidered; all the figures in this scene have long hair falling down the neck; 2. contest of Hêraklês and Gêryôn; the hero is armed with the lion's skin under which is an embroidered *chitôn* reaching to the hips, his quiver hangs at his back, the scabbard of his sword at his left side; the three bodies of Gêryôn have Corinthian helmets, Argolic bucklers, greaves and spears; the foremost of the three has a diadem round his helmet and two crests, one of which Hêraklês seizes with his left hand, striking at him with his sword in his right, his buckler has a white *antyx*; the second figure, who has on his buckler the device of a star, aims his spear at Hêraklês, the third, who wears a sword at his left side and has a diadem round his helmet, falls backwards mortally wounded; behind Gêryôn a hawk flying toward the scene; under the feet of the combatants the herdsman Eurytiôn lies mortally wounded; he is bearded, and wears a bordered *chitôn* reaching to the hips, and greaves; behind Hêraklês, Pallas Athênê wearing a necklace, a talaric *chitôn* down which falls a broad stripe, embroidered in diaper on a crimson ground, and over which is an upper fold or garment, reaching to the waist, and embroidered and bordered; her hair, bound with a diadem, falls down her neck, in her left hand she holds a wand. *C.*

De Witte, Descr. No. 139.

593. Amphora. lxxxiv. $9\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. combat of two warriors thrusting at each other with their spears, between them a bird flying; on either side a warrior retreating from the scene, but looking back; all these figures are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; the combatant on the right has a pellet for the device of his shield, the retreating figure behind him has a high-crested helmet, bound with a diadem; the combatant on the left has a high-crested helmet, the figure behind him has the device of a tripod on his shield and a diadem round his helmet; 2. a warrior, armed with a Corinthian helmet, Argolic buckler, greaves and two spears, stands by the side of a horse, holding him by the bridle; at the horse's head stands a bearded figure in a talaric *chitôn* and mantle, both embroidered, in his

right hand muffled in drapery a wand; behind the horse a beardless figure also holding a wand, and clad in a talaric *chitôn* and *peplos*. *Vulci*.

Dur. No. 850.

594. AMPHORA. LXXXIV. 1 ft. $3\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Apollo seizing a stag; the God is beardless and has long hair hanging down his neck; he wears an embroidered *chitôn*, reaching to the hips, his quiver hangs at his back; with his left hand he seizes the horn of the stag, placing his right hand clenched on its hind quarter; behind him a bearded figure, clad in a talaric *chitôn*, and striped mantle; before him a beardless figure clad in a white *chitôn* and striped mantle, who retreats before the stag as if in alarm, and a bearded figure wearing a *chitôn* reaching to the hips, and an embroidered *chlamys* hanging from the arm, who looks back at the scene with his left hand raised; 2. combat of six warriors; in the centre of the scene a warrior, at whose feet an antagonist has fallen, attacks with his spear two other figures advancing from the right to the rescue of their fallen comrade; the central figure is armed with a high-crested, Corinthian helmet, bound with a diadem, a cuirass over which is the skin of some animal, greaves and an Argolic buckler with a pellet for device; under his cuirass is a bordered *chitôn*, reaching to the hips; the fallen figure wears a high-crested, Corinthian helmet, bound with a diadem, an embroidered *chitôn* reaching to the hips, and greaves; he grasps his spear in his left hand, kneeling on his left knee; of the two figures advancing to the rescue the foremost is armed with a Corinthian helmet, bound with a diadem, a cuirass under which is a crimson *chitôn* reaching to the hips, greaves, a spear, and an Argolic buckler with the device of a tripod; his companion is armed with a Bœotian buckler with the device of two concentric circles, greaves and a spear, from his shoulder hangs a *chlamys*; he is bearded and has no helmet: on the opposite side a group of two combatants, one of whom is armed with a Corinthian helmet bound with a diadem, an Argolic buckler with the device of a star, greaves and a spear; his antagonist, giving way before him, is about to fall on his left knee; he wears a Corinthian helmet, high-crested and bound with a diadem, a cuirass, a spear and greaves; over his cuirass he wears the skin of some animal, and

under it a crimson, bordered *chitôn* reaching to the hips. *Vulci.*

Dur. No. 668. Engraved, Gerhard, Auserl. Vasenb. Taf. c.

595. AMPHORA. LXXXIV. 10 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Æneas carrying away Anchises from Troy, accompanied by Creusa; Æneas is armed with a Corinthian helmet, high-crested and bound with a diadem, a cuirass and two spears; Anchises has a mantle thrown across his body, his beard and hair which falls in long tresses, are white, his forehead bald; in his right hand he holds a sceptre; before him Creusa who has long hair bound with a diadem, and wears a talaric *chitôn* and *peplos*, both embroidered; she moves rapidly forward, looking back at Æneas, with her left hand raised; behind Æneas an archer retreating in another direction and looking back; he is accoutred in a pointed cap, a tight jerkin reaching to the hips and a quiver at his left side from which hangs the wing of some bird; he wears a shoulder-belt, his long hair is looped up by a diadem, fastened round his pointed cap; 2. Akamas and Dêmophôn conducting Aithra; Dêmophôn stands a little in advance and turns round to Aithra; he is armed with a Corinthian helmet, an Argolic buckler inscribed, AΘE, "Athenian," a sword at his left side, and a spear held in the right hand; he wears an embroidered *chitôn* reaching to the hips; from his left arm hangs a *chlamys*; on the other side of Aithra stands Dêmophôn, looking back at her as he turns away; he is armed with a Corinthian helmet, an Argolic buckler with the device of three crescents, a cuirass under which is an embroidered *chitôn* reaching to the hips, two spears in his right hand and a sword at his left side; Aithra wears a talaric *chitôn* and *peplos*, both embroidered, and with her left hand draws forward the edge of her veil. *Vulci.*

Dur. No. 412.

595.* ——— CXXXIV. $11\frac{1}{10}$ in. Clay pale, varnish black, design black, white and crimson, with incised lines; 1. musical contest of boys; on a platform elevated by three steps two boys facing each other; one plays on the double flutes, and wears an embroidered mantle, thrown across him; the other stands before him with his hands enveloped in drapery and wears a *chitôn* and *peplos*, both embroidered; both wear wreaths; behind the flute player stands the *brabeus* or umpire

leaning on his staff; he is bearded and wears a diadem and an embroidered mantle; 2. the same subject slightly varied; the two youths stand side by side on a lower platform, and face the *brabeus* who is beardless and wears a wreath; all three figures are attired like those in the scene last described. *Nola.*

596. AMPHORA. LXXXIV. 11 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. on a tablet, Dionysos, standing between two *caducei*, probably the props, *kamakes*, with which the vines were held up; in his right hand the vine, in his left the *keras*; his hair is ivy-crowned and falls down his neck, his beard long and pointed, he wears a talaric *chitôn* and *peplos*, both embroidered; 2. the same subject slightly varied; Dionysos holds the vine in his left and the *kantharos* in his right hand; on the bottom of the foot incised characters, Pl. B. 596. *Vulci.*

Dur. No. 71.

596.* PSYKTÊR. CXXXVII. 1 ft. $\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson with incised lines, in a very elaborate and affected style; 1. Dionysos, Satyrs and a Mænad; on the right of the scene and moving to the right, Dionysos, his hair ivy-crowned and flowing down his neck, his beard long and pointed; he wears an embroidered, talaric *chitôn* over which is a *peplos*, in his left hand a *keras*; before him a Satyr dancing, his head thrown upward, and his left hand raised over his head, the palm upwards; behind Dionysos a Satyr of smaller stature, turned from him, and stooping to caress a hare which is darting away; three figures advance towards this group; the foremost is a Satyr dancing and looking back at a Mænad who follows him, and appears to be listening in an attitude of surprize; she wears a bordered, talaric *chitôn*, over which is a *nebris*; her long hair is bound with a diadem and tied in a club behind; behind her another Satyr, his left hand raised to the level of his forehead; all the Satyrs except the one of smaller stature are covered with hair which is represented by stippling the clay with the point of the graver; the body of the hare and the *nebris* which the Mænad wears are stippled in the same manner; 2. Thêseus slaying the Minotaur; the hero wears a cuirass under which is an embroidered *chitôn* reaching to the hips; his hair flows down his neck and is bound with a diadem; with his right hand he transfixes the Minotaur with his sword, while with his left he has seized his

upraised left arm; the Minotaur, who is represented with a human body and a bull's head, has fallen on his left knee; with his right hand he vainly endeavours to stay the sword thrust, by grasping the right arm of Thêseus, in his left which is equally powerless, he holds a stone; blood flows from the wound in his neck; his body is stippled with hair; under the feet of Thêseus is a conical stone probably intended to represent the centre of the labyrinth; upon it he has folded and laid his embroidered *chlamys*; behind the Minotaur is an Athenian youth, beardless, his hair bound with a diadem and tied in a club behind; on his shoulders a *chlamys*; he advances his head towards the chin of Thêseus as if with a gesture of congratulation; behind this youth stands a beardless figure, clad in a talaric *chitôn* and *peplos*, both embroidered; his hair is bound with a diadem and falls in long tresses in front of the ear; behind Thêseus another figure similarly attired, and a naked Athenian youth, his left hand held up in an attitude of exultation, his long hair bound with a diadem; all the figures in this scene have a tress of hair twisted over the front of the diadem.

597. AMPHORA. LXXXIV. 1 ft. $\frac{1}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. Dionysos, Ariadnê, and four Satyrs; Dionysos stands facing Ariadnê; he has long hair, ivy-crowned, his beard is long and pointed; he wears a bordered, talaric *chitôn* and embroidered *peplos*; in his right hand a vine-branch, in his left a *keras*; before him Ariadnê, wearing a *peplos* thrown over the head, a talaric *chitôn* and an upper fold or garment falling as low as the waist, both embroidered; behind her two Satyrs, behind Dionysos two others, the foremost has his left hand raised in an attitude of surprise; 2. a youthful figure on horseback, probably Trôilos, wearing a *chlamys* and armed with a spear; at his horse's head a naked youth looking back; behind, another youth, holding in his right hand a spear and advancing his left hand; all three wear diadems, and have long hair; behind the mounted figure a hawk flying; on the bottom of the foot a character painted; Pl. B. 597. *Vulci.* *C.*

De Witte, Descr. No. 37.

597.* ——— CXXXIV. $11\frac{1}{10}$ in. Clay pale, varnish black; design black, white, and crimson, with incised lines; 1. a warrior arming for battle; he has put on his cuirass and right greave, and raises his left leg to adjust the other greave;

he is bearded, and wears a diadem and a *chitôn* reaching to the hips under his cuirass; at his feet his high-crested, Corinthian helmet and his Argolic buckler with the device of a bull's head; an aged figure with white hair and beard stands before him, holding his spear in one hand and his sword in the other; he wears a diadem and a talaric *chitôn* and *peplos*, both embroidered; 2. two warriors standing face to face, both armed in the Greek panoply with Corinthian helmets and Argolic bucklers; the figure on the left holds his spear in a horizontal position, raising his left hand to his helmet; he has for device a tripod; on his left arm an embroidered *chlamys*; the other figure stands before him with his spear held vertically, his device is a bull's head, his helmet is high-crested; on his right arm a *chlamys*. *Magna Græcia.*

Dur. No. 814.

597.** AMPHORA. LXXXIV. $9\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. a warrior between two aged male figures; the warrior is armed with a Corinthian helmet, an Argolic buckler with the device of a pellet round which are four rings, and greaves; drapery hangs from his left arm; the two aged figures, who appear to be conversing with him, wear talaric *chitôns* and mantles; the hair and beards of both are white; the hair of the figure on the right falls in tresses; 2. an aged figure, seated on an *okladias* between two female figures who stand conversing with him; he is bald, his hair which falls in tresses, and his long, pointed beard, are both white; he wears a talaric *chitôn* and mantle, both embroidered, and raises his right hand as if speaking; the female figures stand, one on each side; they have long hair and wear necklaces, and talaric *chitôns* and *pepli*, both embroidered; each raises her right hand. *Magna Græcia.*

Dur. No. 835.

598. ——— CXXXVI. 2 ft. $\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. *quadriga* of Pallas Athênê; the Goddess is stepping into her chariot and holds her spear in her right hand, and the reins with both; she is helmeted and wears a talaric *chitôn* embroidered and bordered with the wave pattern, and an embroidered *peplos*; her helmet, which is encircled by a diadem, is high-crested, has cheek-pieces and covers the back of the neck; her hair hangs in long tresses; at the side of the chariot Dionysos, looking back at her, and holding in his

left hand a *keras*; he wears an embroidered, talaric *chitôn* and *peplos*; his long hair is ivy-crowned, his beard long and pointed; next to him at the side of the horses stands Apollo Citharœdus with his back to Pallas Athênê; his long hair is bound with a diadem; his body, nearly concealed by the horses, is clad in a talaric *chitôn* and *peplos*; he plays on the heptachord lyre with the *plectrum*; next to him Artemis clad in a talaric *chitôn* and *peplos*, both embroidered; she is turned towards Pallas Athênê but her head is concealed behind the horses' necks; at their heads stands Hermês with Aphroditê at his side, who moves away with her back to Pallas Athênê; her long hair is bound with a diadem; she wears a necklace, a *peplos* and an embroidered, talaric *chitôn*, over which an upper fold or garment, also embroidered, falls as low as the waist; Hermês appears to be leading her away, looking back at the same time at Pallas Athênê; he has his usual attributes; his long hair is bound with a diadem; his beard is long and pointed; 2. Bacchic *thiasos*; in the centre of the scene Dionysos, holding in his right hand the vine, in his left the *kantharos*; his hair, ivy-crowned, falls in tresses over his shoulders; he wears an embroidered, talaric *chitôn* with looped up sleeves, and an embroidered *peplos*; before him stands Ariadnê clad in a talaric *chitôn*, over which an upper fold or garment falls as low as the girdle; both are embroidered and bordered with the wave pattern; her hair falls in tresses and is bound with a diadem; she advances her hands towards Dionysos as if conversing; behind her stands a Satyr looking back at Dionysos, and expressing surprize by the movement of his right hand; his long hair, bound with a diadem, falls in tresses over his breast; behind him a Mænad with long hair, ivy-crowned; she wears a necklace, and a striped and embroidered, talaric *chitôn* with looped up sleeves and bound by a girdle at the waist; the movement of her right hand expresses surprize; behind Dionysos another Mænad similarly attired, and behind her a Satyr. *Vulci. C.**

No. 642.

599. Amphora. cxxxvi. 1 ft. 8 $\frac{9}{10}$ in. Clay pale, varnish black, white and crimson, with incised lines; 1. contest of Hêraklês and Apollo for the tripod; Hêraklês is bearded and is clad in the lion's skin under which is an embroidered *chitôn*, reaching to the hips; he wears a girdle round the waist and two shoulder belts crossed; he is moving away

from Apollo whom he pushes back with his right hand, while with his left he seizes the tripod; above him, HEPAKVES; at his feet the hind Arge? looking back; behind him Apollo, beardless, his hair laurelled; he wears an embroidered *chitón*, reaching halfway down the thigh and girt at the waist, over which hangs an embroidered *chlamys*; he stretches his left hand towards the tripod which he grasps with his right; at his feet the club of Hêraklês; above, AΓ [O] VVON; the tripod is surmounted by two large rings, *óta*; the staples by which they are attached terminate in the honeysuckle ornament; behind Apollo, Artemis, clad in a talaric, embroidered *chitón* with looped up sleeves, and girt at the waist, over which is an embroidered *peplos*, hanging from the shoulders; her hair, bound with the *sphendonê*, falls in tresses; she wears a necklace; behind, APTEM[I]ΔOS, from right to left; behind Hêraklês Pallas Athênê, encouraging the hero; she is armed with a high-crested helmet, the ægis, and a spear; she advances her left hand covered with the ægis, holding her spear horizontally in the right; her helmet has cheek-pieces and covers the back of the neck; in front of her leg, AΘENAAS, from right to left; under the legs of Hêraklês and Apollo, KAΛOS KAP; 2. Hermês, Apollo, and Dionysos; Hermês goes first, bearded and with his usual attributes; holding up his right hand he looks back as if addressing Apollo, who comes next, playing on the heptachord lyre with the *plectrum*, and who wears a talaric *chitón* and *peplos*, both embroidered; his hair, short in front, falls behind in long tresses and is bound with a laurel wreath; the lyre is attached to his arm by a strap; at his side a bull walking; behind Apollo, Dionysos, his hair crowned with ivy and falling in tresses, his beard long and pointed; he wears a talaric *chitón* and *peplos*, both embroidered; in his right hand a vine, in his left a *kantharos*; on the bottom of the foot an incised character, Pl. B. 599. *Vulci. C**.

No. 1890.

600. Amphora. cxxxvi. 2 ft. $\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the chariot of Hêraklês; the hero stands in a *quadriga* by the side of Pallas Athênê; he is bearded and enveloped in a striped mantle; Pallas wears a talaric *chitón*, embroidered and bordered with the wave pattern, over which

is a striped *peplos* twisted round the body and confined by a girdle; her hair falls in tresses and is bound with a laurel wreath, she holds the reins with both hands and the goad in her right; at the side of the chariot stands Apollo Citharœdus, playing on the heptachord lyre with the *plectrum*; his hair, laurel crowned, hangs in long tresses, he wears a talaric *chitôn*, over which a *peplos*, embroidered and bordered with the wave pattern, passes across his body; he has his back to Pallas and faces Dionysos who stands by the horses, and who wears a white, talaric *chitôn*, bordered with the wave pattern, over which is a striped *peplos*; his hair, ivy-crowned, falls in long tresses, his beard is long and pointed; in his right hand he holds the vine; at the horses' heads is Hermês leading them forward; he has his usual attributes and wears under his *chlamys* a *chitôn* reaching to the hips, embroidered and bordered with the wave pattern; at his side Alkmênê wearing a talaric *chitôn*, embroidered and bordered with the wave pattern, and a striped *peplos*; her hair falls in tresses and is crowned with laurel; behind the *quadriga* stands Amphitryôn holding in his left hand a sceptre; his beard and hair, which falls in long tresses, are white, his forehead bald and bound with a diadem; he wears a talaric, bordered *chitôn* and striped *peplos*; 2. contest of Hêraklês and Tritôn; the hero, who is clad in the lion's skin and a *chitôn* reaching to the hips, bestrides the back of Tritôn, clasping him round the breast with his arms; the sea monster in vain endeavours to unloose his grasp; his hair falls in long tresses and is bound with a wreath, his beard is long and pointed; Nêreus and Prôteus stand, one on each side, as the *rhabdouchi* of the contest; both are bald on the forehead and have white hair falling in tresses and bound with the diadem, and white beards; the figure in front of Hêraklês holds his wand perpendicularly; he wears a talaric *chitôn*, embroidered and bordered with a wave pattern, and a striped *peplos*; the figure behind advances forward as if to the aid of Tritôn, having the two forefingers of his left hand extended, and his wand held aslant in his right hand; he wears a striped and embroidered *peplos*; on the bottom of the foot incised characters, Pl. B. 600. *Vulci.* C*.

No. 1613.

601. Amphora. cxxxvi. 1 ft. $11\frac{5}{16}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines;

1. Gigantomachia in which Pallas Athênê and Hêraklês are engaged; Pallas is armed with a high-crested, Corinthian helmet, the ægis, an Argolic buckler and a spear which she is hurling at a fallen Giant, Enkelados; her helmet has cheek-pieces and covers the back of the neck; her hair falls in tresses and she wears a necklace and an embroidered, talaric *chitôn*, bordered with the wave pattern, over which is a *peplos*; Hêraklês is armed with the lion's skin, under which is a *chitôn* reaching to the hips; his sword, bow and quiver hang at his left side; with his spear he is piercing Enkelados; the other Giant stands behind aiming his spear at Hêraklês; both are armed in the Greek panoply with high-crested, Corinthian helmets, and Argolic bucklers; Enkelados has for device a serpent, the other Giant an ivy-wreath; their hair falls in tresses; 2. Dionysos and two Mænads; Dionysos stands in the centre looking back at the Mænad behind him; his hair, ivy-crowned, falls in long tresses; his beard is long and pointed; he wears an embroidered, talaric *chitôn* and *peplos*, and holds in his right hand a vine, in his left the *kantharos*; behind him a Mænad playing on the heptachord lyre with the *plectrum*; in front, another Mænad playing on the double flutes; both have long hair, ivy-crowned, and wear necklaces, talaric *chitôns*, bordered or embroidered, and *pepli*; *Vulci. C*.*

No. 2060.

602. Amphora. cxxxvi. 1 ft. $4\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Gêryôn; the hero is clad in the lion's skin, under which is a *chitôn* bordered and reaching to the hips; at his back his club and quiver; with his left arm advanced and his sword in his right hand, he attacks the triple Gêryôn, one of whose bodies falls backwards mortally wounded; the three figures are armed with Corinthian helmets, Argolic bucklers, greaves and spears; the most distant and the central figure have high-crested helmets; the nearest has for device an eagle with a serpent in its mouth; his shield is white with a red *antyx*, though these colours seem restored; this figure is armed with a cuirass, under which is a *chitôn* reaching halfway down the thigh, diapered with embroidery; on the thigh of another figure the *chitôn* appears to be formed of overlapping scales; at the feet of Hêraklês Eurytiôn, mortally

wounded; he wears a *chitôn* reaching to the hips, over which is a skin knotted round the neck; he is bearded and wears a conical cap; the dog Orthros, also mortally wounded, falls backwards upon him; blood flows from the wounds of Eurytiôn and of the dog; 2. a *quadriga*, turned three quarters to the front, in which are a charioteer and the *parabatês*; the charioteer wears a pointed cap and a white, talaric *chitôn* over which is a *nebris*, his shield hangs at his back; the *parabatês* is armed with a high-crested, Corinthian helmet, a cuirass and a spear; the horses' heads are surmounted by top-knots; *Vulci*.

Dur. No. 297.

603. Amphora. cxxxvi. 1 ft. $8\frac{5}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Eryx; the hero wears no garment but embroidered drapery twisted round the loins; he is bearded, his hair is bound with a diadem; with his left hand he has seized the left arm of Eryx, while his right hand is drawn back to strike him; the Giant kneels on his left knee grasping the waist of Hêraklês with his left hand, and clutching at his hair with his right; he is bearded and his long hair is bound with a diadem; above the head of Hêraklês, ΓΕΙΝΑ, in front of Eryx, ΝΧΙ ΔΕ; above him hangs a mantle; behind Hêraklês, Pallas Athênê and Hermês; the goddess is armed with a high-crested helmet, bound with a diadem, the ægis, an Argolic buckler with the device of a tripod, and a spear held in her right hand over the head of Hêraklês; she raises her left hand to encourage the hero; her hair falls in tresses over her shoulders; she wears a necklace and an embroidered, talaric *chitôn*; behind her Hermês, bearded and with his attributes; he wears a short *chitôn* under his *chlamys* which is embroidered; behind Eryx, Iolaos, bearded and wearing a *petasus*, *chlamys* and *endromides*; he holds in his left hand two spears and stretches out his right over the head of Eryx; behind him under a Doric portico Aphroditê who stretches out her left hand as if to implore mercy; her head is thrown back and rests against her right hand; she wears a talaric *chitôn* and *peplos*; her long hair is bound with a diadem; 2. three mounted hunters setting out for the chase; each wears a *chlamys* and white *petasus*, and holds in the right hand two spears; the horse of the second figure is piebald, black, and white; his rider turns round to look at

the last figure; on his thigh an indented line as of some garment encircling it; at the side of the horses two hounds; on the bottom of the foot incised characters, Pl. B. 603. *Vulci. C.**

No. 806.

604. AMPHORA. CXXXVI. 1 ft. $8\frac{8}{10}$ in. Clay pale, varnish black; design black and white, with incised lines; 1. Hêraklês and Pallas Athênê; the hero is clad in the lion's skin, bound with a girdle at the waist; his sword hangs at his left side, his quiver at his back; in his right hand he holds a club, in his left a bow strung; under the lion's skin he wears a *chitôn* reaching to the hips and bordered with the wave pattern; he stands before the goddess with his head slightly inclined forward; she is armed with a helmet, an Argolic buckler with the device of a *triquetra* of legs, and a spear held aslant; at her feet a hind looking up at Hêraklês; her helmet is high-crested and bound with a diadem, has cheek-pieces, and covers the back of the neck; on either side an Ionic column surmounted by a cock; 2. on a tablet, Dionysos and Ariadnê; Dionysos is clad in a talaric *chitôn* with sleeves and a *peplos*, both bordered; his hair, ivy-crowned, falls in tresses, his beard is long and pointed; in his right hand he holds the vine, in his left a *kantharos* which Ariadnê is receiving from him; she wears a necklace and a talaric *chitôn* with sleeves, bound with a girdle; her hair, ivy-crowned, falls in tresses; on either side an Ionic column surmounted by a cock; on the bottom of the foot an incised character, Pl. B. 604. *Vulci. C**.

No. 2113.

605 ——— CXXXVI. 1 ft. $9\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Bacchic *thiasos*; in the centre Dionysos and Ariadnê, side by side; in front and behind, a group of three Satyrs and a Mænad; Dionysos has long hair and a pointed beard, and wears a talaric *chitôn* over which is a striped *peplos*; in his right hand a *keras*; Ariadnê wears a *peplos* thrown over her head, a talaric *chitôn*, embroidered in diaper, over which a crimson upper fold or garment falls as low as the waist; before Dionysos stands a Satyr in an attitude of attention, behind whom are a Mænad turned away, and two Satyrs looking at Dionysos with their hands at their sides; behind Dionysos a Satyr, a Mænad dancing, and two Satyrs following in a row; the

two Mænads wear embroidered, talaric *chitôns*, over which is the *nebris*; their long hair is bound with the diadem; the Satyrs are naked and bearded, their hair is long and bound with the diadem; 2. a *quadriga* in which are two figures, the charioteer is beardless, his hair bound with a diadem; he wears a white, talaric *chitôn*, and holds the reins in either hand; the *parabatês* at his side is armed with a high-crested, Corinthian helmet, a cuirass under which is a *chitôn* reaching to the hips, greaves and an Argolic buckler; at the side of the chariot six figures; of the one nearest the *parabatês* nothing is visible but his high-crested, Corinthian helmet, bound with a diadem; next to him a female figure in an embroidered, talaric *chitôn*, her long hair bound with a diadem; behind her two warriors armed with high-crested, Corinthian helmets, Argolic bucklers, and greaves; one of the two has for device, two pellets, and A; behind them a youthful figure, beardless, wearing a talaric *chitôn* and *peplos*, and a warrior armed with a cuirass, a high-crested Corinthian helmet, and greaves; under the cuirass is a *chitôn* reaching to the hips, and embroidered with diaper; at the horses' heads three figures,—a warrior armed with a high-crested helmet, an Argolic buckler with the device of a pellet, and greaves, a bearded figure, wearing a diadem, and a talaric *chitôn* and *peplos*, and a female figure, her long hair bound with a diadem; she wears a necklace and a talaric *chitôn* and *peplos*, bound with a girdle and bordered; one of the horses is white; on the bottom of the foot incised characters, Pl. B. 605. *Vulci. C.**

No. 597. Micali, Storia d. Ant. Pop. Ital. Fir. 1832. III, p. 144. Tav. lxxxvi, 1, 2.

606. Amphora. cxxxvi. 2 ft. $\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. the chariot of Hêraklês; the hero, wearing the lion's skin and with his club over his shoulder, stands in a *quadriga*, his figure nearly concealed by that of Pallas Athênê who stands by his side; the goddess is armed with a helmet, and the ægis, and wears a necklace and a talaric, embroidered *chitôn* with sleeves; her helmet is high-crested, has cheek-pieces and covers the neck; she holds the reins in both hands and the goad in her right hand; at the side of the *quadriga* stands Apollo Citharœdus playing on the heptachord lyre with the *plectrum*; he wears a talaric *chitôn* with sleeves, over which is a striped *peplos*; his hair, crowned with laurel

falls in tresses; he has his back to Hêraklês; facing him is Dionysos who stands by the horses holding the vine; his hair, ivy-crowned, falls in tresses, his beard is long and pointed; he wears a talaric *chitôn* and *peplos*, both embroidered; at the horses' heads Alkmênê? clad in a talaric *chitôn* and *peplos*, both embroidered, her hair falls in tresses and is bound with a diadem; she extends her right hand towards the horses' heads; 2. a warrior stepping into his *quadriga*; the charioteer has already mounted, and holds the reins with both hands and the goad in his left; he is beardless and wears a white, talaric *chitôn*; the warrior is armed with a high-crested, Corinthian helmet, an Argolic buckler with the device of a scorpion, greaves, and two spears; he wears a *chitôn* reaching half-way down the thigh; the end of a *chlamys* hangs from his left arm; in front a hawk flying towards him and KAVOS, from right to left. *Vulci. C.**

No. 1110.

607. AMPHORA. CXXXVI. 1 ft. $6\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Death of Priam at the altar of Zeus Herkeios; the aged monarch lies prostrate on the altar on his back; his beard and hair are white, he wears a crimson, talaric *chitôn* and embroidered *peplos*; his left arm is feebly raised to deprecate the wrath of Neoptolemos who stands over him, about to hurl to the ground the young Astyanax whom he grasps by the leg with his right hand; the Greek hero is armed with a high-crested, Corinthian helmet, a cuirass under which is a *chitôn* with an embattled border, a Bœotian shield and greaves; behind, a youthful male figure, probably Politês, flying away and looking back at the scene; he is naked and has long hair; at his side stands Andromachê, holding up her hands in despair; she has long hair and wears a necklace, and a striped, talaric *chitôn* over which falls an upper garment or fold as low as the waist; behind Priam a female figure, probably Hecuba, stretching out her left hand to supplicate Neoptolemos and tearing her long hair with her right hand; she wears a diadem, a necklace and a talaric *chitôn*, bordered at the feet and the knees, over which falls an upper garment as low as the waist; behind her stand two aged Trojans, one of whom probably is Antênôr; one, who is naked, looks back as he retreats from the scene; the other is enve-

loped in a talaric *chitôn* and bordered mantle; both are bearded and have long hair; 2. contest of Thêseus and the Minotaur; the hero is bearded and has long hair; he is armed with a cuirass under which is an embroidered *chitôn* reaching to the hips; with his left hand he seizes the Minotaur by the throat while he pierces him with his sword; blood flows from the neck of the monster, who has fallen on his right knee, and grasps in his left hand a stone; he is represented with a human body and a bull's head; on either side of this group stands an Athenian maiden encouraging the victor; they have long hair bound with diadems, and talaric, embroidered *chitôns*, over which are *pepli* confined by the girdle; the figure on the right extends her right hand towards the face of Thêseus, behind each of the two maidens stands an Athenian youth, naked and with long hair.

608. Amphora. cxxxvi. 1 ft. $9\frac{5}{10}$. in. Clay pale, varnish black; design,—on thé obverse, black, white and crimson, with incised lines, on the reverse, red on a black ground; 1. Achilles and Ajax playing at dice; the two warriors are seated on cubes opposite each other; they are armed with Corinthian helmets, cuirasses, *paramêridia*, or armour for the thighs, and greaves; they wear the *chlamys* richly diapered with stars and triangles formed by the mæander and wave borders; their cuirasses, *paramêridia*, and the greaves of the figure on the left are ornamented with volutes and the honey-suckle ornament; under their cuirasses they wear a richly diapered *chitôn* reaching to the hips; they are bearded, their long hair is gathered up under their helmets which are bound with diadems; the helmet of the figure on the right is high-crested; each warrior holds in his left hand two spears; their Bœotian shields are placed behind them; on both the device of a bearded face with curls arranged round the forehead like the wave pattern; the face on the shield of the warrior on the right has the tongue protruding, the other has a moustache; the two figures stoop down to take up the dice, six in number, which are placed between them on the altar of Pallas Athênê; 2. rev. contest of Hêraklês and the Nemean lion; the hero is naked and bearded, his head bound with a diadem; Hêraklês leans forward on both knees, and, forcing the lion's head downwards so as to suspend his body vertically in the air, wrenches one of his fore-paws with his right hand, while with his left he clasps him round the shoulder, preparing to fling him forward

on the ground and break his back; behind the hero is Pallas Athênê, encouraging him with the gesture of her left hand; she is armed with a helmet, the ægis and a spear, and wears a talaric *chitôn*, diapered as low as the knee; her helmet is high-crested, has cheek-pieces and covers the neck; it is richly ornamented with honeysuckles and volutes; her ægis hangs from the shoulders in the form of a crescent; in front of Hêraklês is Iolaos looking back at the contest with an expression of anxiety for the issue; he is naked and bearded, his hair bound with a diadem; in his right hand he holds a club, at his left side hangs a sword; on the bottom of the foot incised characters, Pl. B. 608.

609. Lêkythos. cxxxviii. 1 ft. $\frac{1}{10}$ in. Clay pale, design black, white and crimson, with incised lines; two Mænads placed alternately with two Satyrs; the Mænads wear talaric embroidered *chitôns* and embroidered *pepli* hanging from the shoulders; one has her hair looped up behind with a diadem; the other has long hair flowing down her neck; each holds in her right hand a vine branch; the one on the left turns away with averted gaze from the Satyr, who approaches to seize her; the other looks back as she flies before the other Satyr who dances after her. ***R. P. K. from the Coghill collection.***

Millingen, Vases de Coghill, Pl. xxxix.

610. ——— cxxxviii. 1 ft. $\frac{2}{10}$ in. Clay pale, design black, white and crimson, with incised lines; Dionysos reclining on a couch, on either side a Satyr and a Mænad; the god is bearded and has long hair, the lower part of his body is enveloped in a *peplos*; at his feet a vine branch; the Mænads have long hair, talaric *chitôns*, and *pepli* thrown round the body; one approaches the feet of Dionysos, her gestures and those of the Satyr behind her express surprize; the other looks back at the god as she retreats from his head; at her side is a Satyr standing in an attitude of amazement, with his right arm advanced. *H.*

611. ——— cxiii. $8\frac{8}{10}$ in. Clay pale, design black, white and crimson, with incised lines; two female figures holding up a large *peplos* richly flowered with embroidery, which is drawn over their heads and backs and falls down between them like a festoon; above, hangs a wreath; they have long hair bound with the diadem, and wear necklaces and

talaric, bordered *chitôns*, over which falls an upper fold or garment as low as the waist. *Vulci.*

Dur. No. 39.

612. Lêkythos. cxxxviii. $12\frac{7}{16}$ in. Clay pale, design black, white, and crimson, with incised lines; Dionysos, Hermês, and two female figures, placed alternately and each seated on an *okladias*; Hermês is on the extreme left; he has his attributes, his beard is pointed, he raises the fingers of his left hand to his face; next to him is a female figure with long hair bound with a diadem; she wears a talaric *chitôn* and *peplos*, both embroidered, and holds in her left hand a flower, stretching forward her right hand; next, Dionysos, holding the vine in his left hand and a *kantharos* in his right; his hair falls in tresses and is ivy-crowned, his beard is long and pointed; he wears a talaric *chitôn* and *peplos*, both embroidered; these three figures sit, one behind the other; the fourth faces Dionysos; she is attired like the other female figure, and holds a flower up to her face with her left hand, advancing the right. *R. P. K. from the Coghill collection.*

Millingen, Vases de Coghill, Pl. xxxviii.

613. ——— cxxxviii. $6\frac{1}{2}$ in. Clay pale, design black, with incised lines; Gigantomachia in two groups, Pallas Athênê engaged with Enkelados, and Poseidôn with Polybotês; Pallas is armed with a high-crested helmet with cheek-pieces and covering the neck; with her right hand she aims a spear-thrust at Enkelados, using the ægis as a shield on her left arm; she wears a talaric *chitôn* and a *peplos* hanging from the shoulders; Enkelados retreats before her, turning round to thrust at her with his spear as he falls; he is armed with a helmet, a cuirass under which is a *chitôn* reaching to the hips, an Argolic buckler with the device of a cuttle fish, and greaves; in front of him is a palm tree? on the right of this group Poseidôn, about to hurl a rock on the prostrate Polybotês and holding his trident in his right hand; Polybotês has fallen on his right knee and vainly defends himself with his Argolic buckler; he wears a high-crested, Corinthian helmet, and a cuirass under which is a *chitôn* reaching to the hips, in his right hand he holds a spear; Poseidôn is bearded, his long hair is looped up behind by a diadem; a *chlamys* hangs from his shoulders; on the shoulder of the vase a wreath of ivy-leaves black on a white ground. *H.*

614. Lêkythos. cxxxviii. $8\frac{3}{10}$ in. Clay pale, design black, white and crimson with incised lines, on a white ground; Hêraklês and Iolaos attacking three Amazons; Hêraklês is clad in the lion's skin; he has seized the foremost of his three antagonists by the crest of her helmet, and springs forward to despatch her with his sword; she is armed with a high-crested helmet, an Argolic buckler with an uncertain device, a cuirass, a sword hung at the left side, and a spear with which she vainly endeavours to defend herself; another Amazon, probably Andromachê, advances to her aid, spear in hand; she is similarly armed, with a *chlamys* hanging from the shoulders and a Bœotian shield with the device of a flower between two snakes; behind her a third Amazon accoutred as an archer, with a pointed cap, a tight fitting jerkin, *anaxyrides*, and a quiver hung at the left side; she turns round to shoot an arrow as she retreats before Hêraklês; the right arm, and bow of this figure, and the head, right arm, and part of the *chlamys* and spear of the Amazon standing in front of her are restored; Iolaos, armed in the Greek panoply with a high-crested helmet and an Argolic buckler, advances, spear in hand; a *chlamys* hangs from his left arm; in the field are four lines resembling inscriptions but illegible.

615. ———— cxxxviii. $12\frac{3}{10}$ in. Clay pale, varnish black; design black and crimson with incised lines, on a white ground; contest of Thêseus and the Minotaur; the hero is beardless, his long hair is bound with a diadem, he wears a cuirass under which is a *chitôn* reaching to the hips; the Minotaur, who is represented with a human body and a bull's head and tail, has fallen on the ground, pierced in the neck by the sword of Thêseus who has seized one of the horns of the monster with his left hand; blood flows from the wound; the dying Minotaur grasps in each hand a stone; on either side an Athenian maiden encouraging the victor by the movement of their hands; both have long hair and talaric, embroidered *chitôns*, over which falls an upper fold or garment as low as the waist; the one on the left wears a *peplos*, the other has sleeves to her *chitôn*; a *chlamys* hangs above the Minotaur; *Sicily*.

Dur. No. 338.

616. ———— cxxxviii. $12\frac{1}{2}$ in. Clay pale, design black, white and crimson, with incised lines; Ajax and Achilles

playing at dice at the base of a statue of Pallas Athênê; they crouch down on each side of the base, each with the right hand advanced to throw up the dice and leaning with the left on two spears; they are armed in the Greek panoply with high-crested helmets, and Argolic bucklers; their cuirasses and greaves are ornamented with volutes; their shields are placed behind them; that of the warrior on the right has the device of an ivy-wreath, the other that of a tripod; the statue of Pallas Athênê is armed with a helmet, the ægis and a spear, which she holds aslant in the right hand, turning her head to the right, and extending her left hand to the left; she has long hair and wears a talaric *chitôn*; her helmet is high-crested, and covers the back of the neck; in a line with her head, on one side, SOEΓΔOHS, on the other, OSΔ OSΔS, in front of the warrior on the left, OSEA OSΓ; in front of the other warrior, OSEΔOSE. *Magna Græcia.*

Dur. No. 403. R. Rochette, Mon. Inéd. Odyss. Pl. lvi.

617. LÊKYTHOS. CXXXVIII. $11\frac{8}{10}$ in. Clay pale, design black, white and crimson, with incised lines; chariot race; the two charioteers are bearded and wear white, talaric *chitôns*; each leans forward in his *quadriga*, holding the reins in both hands and the goad in the right hand; one chariot is about half a length in advance of the other; *Sicily.*

Dur. No. 679.

618. ———— CXXXVIII. $9\frac{6}{10}$ in. Clay pale, design black with incised lines; two youthful athletes exercising before a *paidotribês*; the foremost of the two stands, about to hurl the disk; at his side are four spears placed in the ground, two and two, at a slight inclination towards each other; the figure behind him holds in his left hand the *haltêres*, in his right two wands; on the right stands the *paidotribês*, enveloped in a mantle and holding in his left hand a wand; *H.*

D'Hancarville, I, Pl. 68. Inghirami, Vasi Fittili, I, Tav. 84.

619. ———— CXXXIX. $8\frac{7}{10}$ in. Clay pale, design black and crimson, with incised lines; three nearly similar groups, each consisting of a youthful, male figure draped, whom two warriors are approaching; behind the group on the right a fourth youthful, draped figure; the warriors are all armed with Corinthian helmets, Argolic bucklers, greaves, and two spears, and move in single file from right to left; the first on the left has for

device a high-crested helmet, the next, a dolphin, the next, the body of a chariot, the next, a tripod, the next, a cross with two transverse bars such as was used to support a trophy, and the next, who follows sixth in the procession, the hinder part of a dog; the helmets of all these warriors are high-crested except those of the first and the last; the four draped youths have long hair and wear the talaric *chitón* with the *peplos* wound round it; each holds a spear; three face the pairs of advancing warriors, the fourth follows last in the whole procession. *Magna Græcia.*

Dur. No. 834.

620. Lêkythos. cxxxviii. $7\frac{8}{10}$ in. Clay pale, design black, white and crimson, with incised lines; two female figures, each seated on a *okladias*; one playing on the double flutes, the other holding in one hand a wreath, in the other an ivy-branch; on either side a Satyr dancing; the female figures have long hair and wear talaric *chitóns*, and *pepli*; the Satyr on the right holds a wreath in his right hand, and makes use of an obscene gesture with his left, looking towards the female figures; the other Satyr looks away from the seated figures; *Vulci.*

Dur. No. 161.

620*. ———— cxxxix. $7\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos, Pallas Athênê, Ariadnê, and two Satyrs; in the centre Dionysos standing opposite Pallas Athênê, and holding in his left hand the *keras*, in his right the vine; his long hair is ivy-crowned, he has a long, pointed beard, and wears a talaric *chitón* and *peplos*, both embroidered; behind him Ariadnê, wearing a necklace, and a talaric *chitón* and *peplos*, both embroidered; her long hair is bound with a wreath; she raises her left hand; behind her a Satyr in an obscene attitude; Pallas Athênê is armed with a high-crested helmet, an Argolic buckler with the device of an owl, and a spear sloped over her shoulder; she wears a necklace, and a talaric *chitón* and *peplos*, both embroidered: she holds her right hand a little in advance of her breast; behind her a Satyr looking back with a gesture of amazement;

621. ———— cxxxviii. $6\frac{7}{10}$ in. Clay pale, design black, white and crimson, with incised lines; return of Persephonê to heaven; the goddess stands in a *quadriga* holding the reins;

at the side of the horses Dêmêtêr and Apollo Citharœdus; at the horses' heads Hêra seated on an *okladias*; the goddesses have long hair bound with the diadem; they wear talaric *chitôns* and *pepli*, as does also Apollo.

622. Lêkythos. cxxxviii. 6 in. Clay pale, design black and crimson, with incised lines; a warrior, perhaps Achilles, running by the side of his *quadriga* which is driven at speed by his charioteer who wears a long talaric *chitôn*, and holds the reins in both hands and the goad in his right; the warrior is armed with a Corinthian helmet, cuirass, Argolic buckler and spear.

623. ——— cxxxviii. $5\frac{6}{10}$ in. Clay pale, design black and white, with incised lines; Dionysos reclining between two Satyrs dancing; the god is ivy-crowned, the lower part of his body is enveloped in an embroidered *peplos*; his left elbow reclines on a cushion, *proskephalaion*; he holds the vine in his right hand and the *keras* in his left; both the Satyrs are ithyphallic; the one behind Dionysos looks back at him as he plays on the *krotala*; the one at his feet extends a *keras* towards him as he advances. *R. P. K.*

624. ——— cxxxviii. $4\frac{4}{10}$ in. Clay pale, design black, white and crimson, with incised lines; Hêraklês subduing the Cretan bull; the hero stoops down to fasten a cord round the bull's legs and throws him down; behind the bull Hermês with the *petasus*, *chlamys* and *talaria*; Hêraklês is naked, his hair is bound with a diadem; on a tree behind him hang his quiver and a wreath, his sword and *chlamys*; the shoulder and neck of the vase are painted white. *H.*

624.* ——— cxxxviii. $7\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês and Hippolytê for the girdle; the hero is armed with a helmet, high-crested and bound with a diadem, a lion's skin and a sword; he is bearded, and wears a girdle and, under the lion's skin, a *chitôn* reaching to the hips; he springs forward on the Amazon, sword in hand, holding up in his left hand the girdle; Hippolytê has fallen on her right knee and turns round to thrust at Hêraklês with her spear; she is armed with a helmet, an Argolic buckler and greaves; her helmet is high-crested, has cheek-pieces and covers the back of the neck; she bears for device three pellets round which are three crescents, the whole within a crimson *antyx*;

she wears a necklace, a *chitôn* reaching to the hips, and an embroidered *chlamys*; behind her a naked, male figure, Iolaos, turned away from the contest but looking back at it and holding up his left hand; he wears a diadem, a sword at his left side, a *chlamys* on his left arm, and holds a spear in his right hand; behind Hêraklês a bearded figure, Zeus? standing as *rhabdouchos*; he wears a white, talaric *chitôn* over which is a *peplos*.

Annali dell'Inst. Arch. vii, Tav. C.

625. Lêkythos. cxxxviii. $4\frac{1}{10}$ in. Clay pale, design black and crimson with incised lines; combat of two warriors, probably Diomêdês and Æneas; both are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; one is flying before his antagonist and thrusts at him with his spear as he retreats; on his shield the device of a pellet; behind him a figure clad in a talaric *chitôn* and *peplos*, holding in the right hand a spear; the pursuing warrior has for device a ring; behind him a youthful figure, naked and beardless, holding in his right hand a spear, and having his *chlamys* wrapped round his left arm as a shield; on the shoulder of the vase two lions galloping towards each other. *H.*

D'Hancarville, I, Pl. 60-3, Inghirami, Mon. Etrusc. v, Tav. 65.

626. ———— cxxxviii. 8 in. Clay pale, design black and white, with incised lines; Œdipus consulting the Sphinx; he is seated on an *okladias* in front of the Sphinx, who sits on an altar or column from the entablature of which hang two rings or wreaths; behind the Sphinx stands a figure, perhaps Teirêsias or Kreôn, having in his left hand a wand; both the male figures are bearded and wear talaric *chitôns* and mantles; Œdipus holds in his right hand a staff, *baktron*; in the field ivy-branches. *Magna Græcia.*

Dur. No. 591.

627. ———— cxiii. $5\frac{8}{10}$ in. Clay pale, design black and crimson, with incised lines; cock-fighting; two naked youths crouching down on either side of the two cocks who are about to engage, and whom they encourage by clapping their hands. *R. P. K.*

628. ———— cxxxviii. $5\frac{8}{10}$ in. Clay pale, design black and crimson with incised lines; Dionysos between two Satyrs; the god is clad in a talaric *chitôn* and *peplos*, and

holds the vine; his long hair is bound with a diadem; he turns to a Satyr on the left who is dancing towards him; the other Satyr is nearly obliterated.

629. Lêkythos. cxxxviii. $5\frac{2}{10}$ in. Clay pale, design black with incised lines; contest of Achilles and Memnôn in the presence of Thetis and Aurora; both warriors are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; Memnôn retreats before Achilles, turning back to thrust his spear at him; behind Memnôn, Aurora; behind Achilles, Thetis; each wears a talaric *chitôn* and *peplos* and holds a wand; on the shoulder of the vase a cock between two ivy leaves painted in black.

629.* Vase. cxlix. $3\frac{6}{10}$ in. Clay pale, varnish black; design black and crimson with incised lines; a warrior arming; he raises his left leg to put on his greave, at his foot is his Corinthian helmet on the ground; he wears a cuirass under which is a *chitôn* reaching to the hips; before him a female figure holding his Argolic buckler, behind whom is another female figure turned away but looking back at the scene; behind the warrior a third female figure waving her hands; these figures all wear talaric *chitôns*. *T.*

630. Hydria. cxl. $10\frac{3}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês with three Amazons; the hero is clad in the lion's skin under which is a *chitôn* reaching to the hips; he wears a girdle round the waist and two shoulder belts crossed, from which hang his bow and quiver at his back, and the scabbard of his sword at his left side; an Amazon has fallen at his feet whom he presses forward to despatch with his sword, seizing her by the crest of the helmet with his left hand; before him stands another Amazon, probably Andromachê, who advances her shield in defence of her fallen companion, thrusting at Hêraklês with her spear; behind him a third Amazon looking back as she retreats from the scene; she is accoutred as an archer, with a pointed cap, an embroidered *chitôn* reaching to the hips, greaves and a quiver which hangs at her waist in front, and on which she places her right hand as if to draw out an arrow; the two other Amazons are armed with helmets, shields, cuirasses, greaves, swords and spears; their helmets are high-crested, have cheek-pieces, and cover the back of the neck; under their cuirasses they wear embroidered *chitôns*

reaching to the hips; the fallen Amazon has a *pelta*, ornamented by a horizontal band of the wave pattern, the rest of the field being covered with parallel lines intersected by diagonals; her companion has an Argolic buckler with the device of a tripod, an embroidered *chlamys* hanging from the shoulders, and the skin of some animal over her cuirass; on the bottom of the foot an incised character, Pl. B. 630.

De Witte, Descr. No. 80.

631. Amphora. cxxxiv. $5\frac{4}{10}$ in. Clay pale, design black with incised lines; 1. Apollo Citharœdus standing between two female figures, probably Artemis and Lêtô; he is beardless, has long hair, and wears a bordered, talaric *chitôn* and *peplos*; he plays with the *plectrum* on the heptachord lyre which is attached to his arm by a strap and from which drapery hangs down; the two female figures wear talaric *chitôns*, bordered and embroidered, and *pepli*; 2. rev. a charioteer driving a *quadriga*; he wears a talaric *chitôn* girt round the waist, and holds the reins in both hands, and the goad in his right hand. *Vulci.*

Dur. No. 7.

632. ———— cxxxiv. $6\frac{6}{10}$ in. Clay pale, design black and crimson, with incised lines; 1. three warriors in single file, alternately with two archers; the warriors are armed with Corinthian helmets, Argolic bucklers, greaves and two spears; the foremost bears for the device of his shield a dolphin, the next, three pellets; his shield has a red *antyx*, under it hang the ends of a *chlamys*; his helmet is high-crested; the third warrior, who comes last in the file, has the device of five pellets on his shield; behind him a greyhound; the archers wear the *chlamys* and pointed caps over which their long hair is looped up by a diadem; 2. rev. three warriors in single file, armed with Corinthian helmets, Argolic bucklers, greaves and two spears; each wears the *chlamys*; the first has on his shield the device of a human leg and thigh, the second, that of a parsley leaf, the third, that of a dolphin; behind him a hound regardant.

633. Oinochoê. xix. $8\frac{5}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; a *quadriga* to the front in which is a youthful, beardless charioteer, wearing a skull-cap, *pilos*, and a white, talaric *chitôn*, and holding a goad; his long hair is bound with a diadem; on

the right of the horses stands a youthful male figure, also wearing a *pilos*; his long hair falls down his neck with a single tress in front of the ear; in his right hand he holds a spear; on the left an aged figure, also holding a spear, clad in a white, talaric *chitôn*, bordered with a zig-zag pattern, over which is a bordered mantle; he is bearded, his long hair is bound with a diadem; on either side of the charioteer an eagle flies towards one of the two side figures; on the lower junction of the handle a tiger's face, painted black on a red ground, the inside of the ears painted in crimson and white. *T. B.*

634. Oinochoê. xxiii. $11\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; on a tablet, two Amazons retreating side by side, and looking back as if to defend themselves from a pursuer; they are armed with high-crested helmets, Argolic bucklers, cuirasses, greaves and two spears; one has the device of a bull's head, the other that of a tripod; they wear embroidered *chitôns* reaching half-way down the thigh; the nearest wears a necklace and an embroidered *chlamys*. *Vulci. T. B.*

635. ——— xix. $6\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos and Ariadnê; the god is seated on an *okladias*, his hair is bound with a wreath, his beard long and pointed; he wears a white, talaric *chitôn* and embroidered *peplos*; in his right hand the *kantharos*, in his left the vine; Ariadnê retreats before him, looking back and extending her right hand towards him; her long hair is bound with a diadem; she wears a necklace and a talaric *chitôn* and *peplos*, both embroidered. *Vulci.*

636. ——— cxli. 6 in. Clay pale, varnish black; design black and white, with incised lines; a Satyr stooping down and bearing a Mænad on his shoulders who is playing on the double flutes; she has long hair and wears a necklace and a talaric *chitôn* with sleeves; behind her a vine. *Vulci.*

Dur. No. 178.

637. ——— cxli. $6\frac{7}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos and Ariadnê seated, side by side, on an *okladias*; Dionysos has long hair bound with a diadem; his beard is long and pointed; he wears a white, talaric *chitôn* and embroidered *peplos*, and holds in his right hand the vine, in his left the *keras*; Ariadnê

wears a diadem, and an embroidered, talaric *chitôn* and *peplos*. *Vulci.*

Dur. No. 103.

638. Oinochoê. CXLI. $7\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos and Ariadnê, each reclining on a couch; the god has long hair ivy-crowned, his beard long and pointed; he wears an embroidered *peplos*, which covers his left shoulder and the lower part of his body; his left arm rests on a cushion; in his right hand he holds the vine; before him are three apples; Ariadnê reclines at his feet, and turns round to offer him a *keras*; her left arm reclines on a cushion, *proskephalaion*; her hair is covered with an embroidered cap, her left shoulder and the lower part of her person are enveloped in an embroidered *peplos*; before her are three apples. *Vulci.*

Dur. No. 102.

639. ———— CXLI. $8\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos and a Satyr; the god wears a white, talaric *chitôn* and embroidered *peplos*; his long hair is ivy-crowned, his beard long and pointed; holding the vine and a *keras* in his hands which are enveloped in drapery, he moves rapidly to the right, and looks back at the Satyr, who turns away from him, looking back over his shoulder in a grotesque attitude. *H.*

D'Hancarville, I, Pl. 118-9. Inghirami, Vasi Fittili, I, Tav. xcvii.

640. ———— CXLI. 9 in. Clay pale, varnish black; design black, white and crimson, with incised lines; a Mænad seated on the Dionysiac bull, and playing on the *krotala*; her long hair is bound with a diadem; she wears a necklace and an embroidered, talaric *chitôn* with sleeves; in the field a vine; on the bottom of the foot incised and painted characters, Pl. B. 640. *Vulci.*

Dur. No. 191.

641. ———— CXLI. $9\frac{5}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; two Mænads dancing and looking back as they turn from each other; they have long hair bound with the diadem, and wear talaric *chitôns* and *pepli*, both embroidered; one has a necklace and extends her right hand towards the other, who repels her by advancing her left hand to her face; each holds an ivy-branch.

641.* Oinochoê. xxxvii. $10\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; in the finest archaic style; Perseus killing the Gorgon, Medusa; he is beardless, wears the *petasus, talaria* and an embroidered *chitôn* reaching to the hips, over which is a deerskin; at his back hangs the *kibisis*; with his left hand he seizes the Gorgon by the back of the neck, plunging the *harpê* into her neck with his right, and averting his head at the same time; Medusa has four wings at her back, the upper pair recurved; four snakes dart forth from her head, two on each side; she wears a *chitôn* reaching to the hips over which is the skin of a snake; her girdle is formed of two snakes knotted round her waist, their heads confronted; on her feet are *talaria*; her face has the usual Gorgon type, with curls symmetrically ranged round the forehead, and a wide, open mouth shewing the teeth and tongue; from the lower lip hangs a fringe of hair or scales; at her side Hermês standing with his right hand advanced and holding in his left the *caduceus*; he is bearded and wears the *petasus*, an embroidered *chitôn* reaching to the hips, a fringed *chlamys*, and the *talaria*; behind Perseus, in a perpendicular line, AMASIS MEΓOIESEN, "Amasis made me."

642. ———— xx. $10\frac{1}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; Dionysos reclining on a couch, behind him Ariadnê, seated on an *okladias*, at his feet the Satyr Dithyrambos, playing on the heptachord lyre; Dionysos looks back at Ariadnê, and is about to join hands with her; his hair falls in tresses, and is bound with an ivy-wreath; his beard is long and pointed; his left shoulder and the lower part of his body are enveloped in an embroidered *peplos*; his left elbow reclines on a cushion; Ariadnê is clad in a talaric *chitôn* and *peplos*, both embroidered; her ivy-crowned hair falls in tresses; she raises her right hand to her mouth; in the field vine branches. *Vulci*? *R. P. K.*

642.* ———— xx. $9\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; two Mænads; the foremost carrying a goat, and looking back at her companion who carries a panther; both have long hair looped up behind by a diadem, and wear embroidered, talaric *chitôns* over which the foremost wears a *peplos*, the second a *nebris*; in the area two trees. *M.*

643. ———— xxiii. $9\frac{9}{10}$ in. Clay pale, varnish black;

design black, white and crimson, with incised lines; Gigantomachia: Pallas Athênê is about to transfix with her spear the Giant Enkelados, who has fallen on his right knee; behind him another Giant advancing to defend him; behind Pallas, Hermês; the goddess is armed with a helmet, the ægis and a spear, and wears a talaric *chitôn*, bordered and embroidered; her helmet is high-crested, has cheek-pieces and covers the back of the neck; it is bound with a diadem; her hair falls in tresses; Enkelados is armed in the Greek panoply all but the cuirass, with a Corinthian helmet and Argolic buckler with two pellets for device; his companion is armed in the Greek panoply, with a Corinthian helmet, and a white, Argolic buckler, on the inside of which are two pellets for device; behind Pallas, Hermês, advancing to her aid, armed with a spear and a sword hung at the left side; he wears the *petasus*, the *chlamys* and a *chitôn* reaching to the hips, both embroidered; over the *chitôn* is the skin of some animal; on his feet are the *talaria*; his hair falls in tresses, his beard is long and pointed. *Vulci.*

Dur. No. 32.

644. Oinochoê. xxiii. 11 in. Clay pale, varnish black; design black, white and crimson, with incised lines; Pallas Athênê in a *quadriga*, with Hêraklês as the *parabatês*; the goddess is armed with the ægis and a high-crested helmet, which is bound with a diadem, has cheek-pieces and covers the back of the neck; she wears a necklace and an embroidered *chitôn*; her hair falls in tresses; she holds the reins and two spears; in front of the *quadriga* is Hermês leading the way; he is bareheaded, has a long, pointed beard, and wears a *chlamys*; in his right hand a wand; behind the *quadriga* Zeus, looking round as he turns away from it; he is bearded, his hair falls in tresses; he wears a *peplos*. *Vulci.*

Dur. No. 329.

645. ———— xxiii. 12 $\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Gigantomachia between Poseidôn and Polybotês; Poseidôn springs forward to despatch with his trident the Giant who is falling on his left knee; the god is naked, and bearded, his hair falls in long tresses; on his left shoulder a rock, which he is about to hurl on Polybotês; behind him is another Giant moving away as if to meet some other assailant on the left; both Giants are armed in the Greek panoply,

with Corinthian helmets and Argolic bucklers; the helmet of Polybotês has two crests, on his shield is the forepart of a lion within a crimson *antyx*; the helmet of the other Giant is high-crested, on his shield is a bull's head. *C.*

De Witte, Descr. No. 128.

646. Oinochoê. xix. 11½ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. contest of Hêraklês and Tritôn; the hero, who is clad in the lion's skin and a *chitôn* reaching to the hips, bestrides the neck of Tritôn, clasping him round the breast with his arms; the sea-monster, whose form, human to the waist, terminates in a fish, in vain endeavours to unloose the grasp; his hair falls in tresses, his beard is long and pointed; behind, two dolphins swimming downwards. *Vulci.*

Dur. No. 299.

646*. ——— xxxvii. 9½ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês and Tritôn; the hero, who bestrides the sea-monster's back, clasps him round the chest in his arms; Tritôn vainly endeavours to disengage himself from the grasp; he has long hair and a pointed beard; his form, human to the waist, terminates in a fish's tail; behind, a Nêreid with long hair and a talaric *chitôn* and *peplos*, both embroidered; she advances, stretching out her left hand as if to encourage Tritôn; in the area a tree; on the bottom of the foot incised characters, Pl. B. 646.*

647. ——— xix. 11 in. Clay pale, varnish black; design black, white and crimson, with incised lines; Hêraklês seizing the Erymanthian boar in the presence of Pallas Athênê; the hero is bearded and is clad in the lion's skin, under which is a *chitôn*, bordered and reaching to the hips; at his left side he wears his sword and bow, at his back his quiver from which hangs the wing of some animal; he has seized the boar by the right hind leg; opposite stands Pallas Athênê, stretching out her right arm to encourage Hêraklês; she is armed with a helmet, the ægis hanging over her breast in the form of a crescent, and a spear; she wears a talaric *chitôn*, bordered and embroidered; her helmet is high-crested, has cheek-pieces, covers the neck and is bound with a diadem; her hair falls in tresses. *Vulci.*

Dur. No. 274.

648. Oinochoê. xxiii. $11\frac{6}{10}$ in. Clay pale, design black and crimson with incised lines, on a white ground; contest of Hêraklês with the Nemean lion; the hero passing both hands behind his back, and looking over his left shoulder, clasps the lion by the throat with his right arm, seizing his upper jaw with his left hand and keeping him standing on one hind leg; the lion, whose body is thus twisted round, vainly endeavours to disengage himself by fixing the claws of his right forepaw into the right arm of Hêraklês; the hero is naked, and has a long pointed beard; before him is Pallas Athênê looking back at the scene as she moves away; she is armed with a helmet, an Argolic buckler and a spear; the ægis hangs from her left shoulder over her breast, her helmet is high-crested, covers the back of the neck, and has a frontal ridge; she wears a talaric *chitôn*, bordered and embroidered, over which is a *peplos* bound with a girdle; her hair falls in tresses; her spear is held aslant with the point downwards; behind Hêraklês is Iolaos, encouraging the hero with the movement of his left hand; in his right he holds a club; he is bearded, his sword hangs at his left side; drapery is knotted round his loins; the handle of this vase at its upper and lower juncture is ornamented with a female head in relief. *Vulci.*

Dur. No. 268.

648.* ———— xix. $9\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês with the Nemean lion; the hero is naked and bearded, his head bound with a diadem; kneeling down he locks the the lion's throat under his left arm, grasping him at the same time by the left hind leg; over the combatants stands Pallas Athênê, stretching her right arm horizontally over the back of Hêraklês, and holding in her left hand her spear parallel with her right arm; her hair, bound with a diadem, falls in tresses; she wears a necklace, the ægis and a talaric, embroidered *chitôn*; behind Hêraklês a tree on which hang his bow and quiver, his club leans against it; over the lion the branch of another tree from which hangs the *chlamys* of Hêraklês; on the bottom of the foot painted characters, Pl. B. 648.*

649. ———— xxiii. $10\frac{1}{2}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Trôilos on horseback between four Trojan warriors; Trôilos is naked and beardless, and stands with his horse to the front; on each side

stands a warrior, one of whom may be Memnôn; both are armed with Corinthian helmets, greaves, spears and Argolic bucklers; one has for device a human leg and thigh, the other three pellets; from under their bucklers hang the ends of the *chlamys*; these figures are flanked by Paris and another archer, accoutred with pointed caps, and a tight fitting, embroidered dress composed of a jerkin and *anaxyrides* apparently in one, and reaching from the neck to the ancles; at their left sides hang their quivers, to the mouth of one of which a wing is attached; the figure who turns away from the scene looking back is bearded, the other beardless. *Vulci.*

Dur. No. 820.

650. Oinochoê. cxli. $9\frac{1}{16}$ in. Clay pale, varnish black; design black with incised lines; Hêraklês capturing the Cretan bull; the hero, who is naked and bearded, stands by the side of the bull, drawing his head to the ground by a noose fastened round his nose; the bull kneels on his right knee; in the field, branches. *Vulci.*

Dur. No. 282.

651. ———— xxiii. $9\frac{5}{16}$ in. Clay pale, design black and crimson with incised lines, on a white ground; combat of two warriors, one of whom has fallen on his knees before the other, and is about to be transfixed with his spear; blood flows from a wound in his left side and from another under his right arm; he has wounded his adversary under the right arm, and, as he falls with his back to him, turns round to make a thrust with his spear; both warriors are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; the falling warrior has for device a tripod; his helmet is high crested; his adversary has for device a bull's head and wears a wreath round his helmet; behind him, **STPKE**, from right to left; opposite his mouth, **ΘPKST**; behind the fallen warrior **STK . . . S**; over him an eagle in the air with a serpent in its talons; in the area branches. *C.*

De Witte, Descr. No. 185. Inghirami, Vasi Fittili, Tav. xli.

652. ———— xix. $8\frac{6}{16}$ in. Clay pale, design black and crimson on a white ground; two warriors, perhaps Ulysses and Diomêdês, lying in ambush among some shrubs; they are both bearded and armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; the hindermost has for device a

serpent; both bucklers have crimson *antyges*; both figures crouch on the ground with their spears couched. *H.*

D'Hancarville, III, Pl. 103.

653. Oinochoê. xix. $8\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; an Amazon armed with a helmet, a cuirass under which is an embroidered *chitôn* reaching to the hips, a Bœotian buckler with the device of a pellet between two rings, and a spear; her helmet is high-crested, has cheek-pieces, and covers the neck; she moves forward turning round, spear in hand, as if awaiting an assailant; at her side a lion running; on the bottom of the foot painted characters, Pl. B. 653. *Vulci.*

Dur. No. 353.

654. ——— xxiii. 9 in. Clay pale. varnish black; design black, white and crimson, with incised lines; Ajax and Achilles playing at dice; the two warriors sit opposite each other on cubes; on a stone between them four dice towards which each extends his right hand; they are bearded, their hair flows down their backs; they wear *chitôns* and greaves and have embroidered mantles thrown over their loins; each holds in his left hand two spears; at their left sides hang their swords; behind them are their Bœotian bucklers, placed in a tilting position and surmounted by their Corinthian helmets which have each two high crests, and are bound with diadems; on the bottom of the foot an incised character, Pl. B. 654. *Vulci.*

Dur. No. 401.

655. ——— xxiii. $8\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; *quadriga* accompanied by three warriors; the charioteer stands in the chariot holding the reins in both hands and the goad in his right hand; he is bearded, and wears a talaric *chitôn* and striped mantle; at the horses' heads stands a warrior leading the way; he is armed in the Greek panoply, with a Corinthian helmet, and an Argolic buckler, white, with the device of three crimson pellets; under his cuirass he wears a *chitôn* reaching halfway down the thigh; at the side of the horses another warrior, armed with a Corinthian helmet, two spears, and an Argolic buckler, the *antyx* of which is studded with crimson pellets; behind the chariot a third armed in the Greek panoply,

with a high-crested, Corinthian helmet, and an Argolic buckler *semé* with pellets within circles and smaller pellets; over his cuirass he wears a striped and embroidered mantle; one of the horses is white; another is decked with a wreath of parsley on the shoulder, which may allude to a victory obtained in the chariot-race at the Isthmian games; on the bottom of the foot incised characters, Pl. B. 655. *Vulci.*

Dur. No. 682.

656. Oinochoê. xxxvii. $7\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês with an Amazon who is falling on her left knee and whom he rushes forward to despatch with his club; he is armed with the lion's skin; his quiver hangs at his left side from a cross belt; under the lion's skin he wears a *chitôn* reaching to the hips; the Amazon is armed with a helmet, a cuirass, a Bœotian shield with the device of a thunderbolt, greaves and a spear; her helmet is high-crested, has cheek-pieces, and covers the neck; under her cuirass she wears a *chitôn* reaching to the hips; on either side of this group a warrior; both are moving forward to attack the Amazon with their spears; they are armed in the Greek panoply, with Corinthian helmets and Argolic bucklers; one has for device a tripod, the other, three pellets; under their cuirasses they wear *chitôns* reaching to the hips. *Vulci.*

Dur. No. 284.

657. ———— xx. $6\frac{8}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; two naked youths dancing in grotesque attitudes; they stand back to back, and look round at each other; one, whose head is bound with a diadem, places his left hand on his buttock, the other raises his right hand to his face as if speaking to him; on either side a beardless figure enveloped in an embroidered mantle.

657.* ———— xix. $6\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; two naked figures with white hair, standing opposite each other; each has his left arm enveloped in an embroidered *chlamys*; the one on the left raises his left leg; behind the other a spear; they appear to be performing some gymnastic exercise. *H.*

658. ———— xx. $6\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Poseidôn

advancing towards an object which appears like a small rock; in his right hand he holds two crooks? his left arm which he holds out before him is enveloped in an embroidered *peplos*; he is bearded and his long hair is looped up behind by a diadem; behind him a *hydria* on a base; perhaps this scene represents the Lernæan fountain which Poseidôn shewed to Amymônê; on either side the honeysuckle ornament springing from a tendril. *H.*

D'Hancarville, I, Pl. 51.

659. Oinochoê. xix. $6\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; two bearded figures accoutred from head to foot in grotesque dresses of skins, running along, looking back at a bearded figure who stands, playing on the double flutes; both figures extend their arms, which have large flaps of skin attached to them to imitate wings; their heads are surmounted by crests formed of five spikes or *radii*; the flute player wears an embroidered mantle, his head is bound with a wreath. *T.B.*

659.* ———— xx. $5\frac{4}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; a naked athlete leaping; on either side a male figure enveloped in a mantle.

660. Kyathis. cxlii. $6\frac{1}{2}$ in. by $4\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Hêraklês capturing the Erymanthian boar, in the presence of three mounted Amazons; the hero is naked, his head bound with a diadem; stooping down he clasps the boar round the shoulders with his arms; above, hang his club and embroidered *chlamys*, his bow and quiver; in the area two trees; one of the Amazons is behind Hêraklês; she wears a helmet bound with a diadem and covering the back of the neck, a necklace and an embroidered *chlamys*; behind the boar are her two companions similarly attired; their helmets are high-crested, the horse of one of them is curvetting and turns away from the scene; this Amazon has no necklace; the handle is ornamented in relief with a bud and the honeysuckle pattern issuing from a tendril. *Vulci.*

Dur. No. 275.

661. ———— cxlii. $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Hêraklês received by the Centaur Pholos; the hero is bearded

and clad in the lion's skin under which is a bordered *chitôn* reaching to the hips; his sword hangs from a shoulder-belt at his left side; he stands opposite the Centaur and raises with both hands the large slab which covered the *pithos* or jar in which the Centaurs kept their common store of wine; Pholos holds out towards Hêraklês a pine-branch in both hands; he has a long pointed beard, his hair falls in tresses; his form is human to the feet, the equine portion being joined on at the hips; behind Hêraklês Pallas Athênê, advancing eagerly, her left hand extended to encourage the hero; she wears a high-crested helmet, covering the neck, the ægis, and a talaric *chitôn*, embroidered in diaper to the knee, and bordered with the Mæander pattern; in the field vine-branches; on either side a symbolical eye; 2. rev. on either side of the scene two Satyrs dancing with gestures of surprize, each with a garland of ivy round his body; one looks back at the other; in the field vine-branches; the handle is ornamented in relief with a bud and the honeysuckle pattern issuing from a tendril. *C.*

662. KYATHIS. CXLII. $5\frac{4}{10}$ in. by $4\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Dionysos standing between two Mænads and two Satyrs; his long hair is bound with a diadem, his beard long and pointed; he wears a talaric *chitôn* and embroidered *peplos*; in his right hand the vine, in his left a *keras*; before him a Mænad dancing and looking back at him, and a Satyr dancing with a gesture of surprize, round whose body an ivy-garland; behind him a Mænad standing, and a Satyr looking back with a gesture of surprize as he dances away; the Mænads have long hair bound with diadems, and wear talaric *chitôns* and embroidered *pepli*; two female Sphinxes bound this composition, one on each side; they sit facing each other with their backs to the scene; their long hair is bound with the diadem; the handle is ornamented in relief by a bud and leaf of ivy; on the bottom of the foot incised characters, Pl. B. 662. *Vulci.*

663. ———— CXLIII. $5\frac{4}{10}$ in by $4\frac{2}{10}$ in. Clay pale, design white with incised lines and accessories in crimson and black, on a black ground; Dionysos seated on an *okladias*, and holding in either hand a vine-branch; his long hair is bound with a diadem, his beard long and pointed; he wears a talaric *chitôn* and *peplos*, both embroidered; in the field two tendrils; the handle is ornamented in relief with a bud and leaf of ivy.

663.* KYATHIS. CXLII. 6 in. by $3\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; between two symbolical eyes a winged female figure running and looking back; in either hand she holds an ivy-branch; she wears a talaric, embroidered *chitôn* with sleeves; her hair is looped up behind; on either side of the handle a cock regardant.

664. ———— CXLII. $6\frac{4}{10}$ in. by $4\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; contest of Hêraklês with an Amazon who has fallen on her left knee and whom he springs forward to despatch with his club; the hero is bearded and armed with a cuirass under which is an embroidered *chitôn* reaching to the hips; his sword hangs at his left side from a cross belt; the Amazon is armed with a high-crested helmet, with cheek pieces and covering the neck, an Argolic buckler with the device of a bull's head, a cuirass under which is an embroidered *chitôn* reaching to the hips, a sword hung from a cross belt at the left side, and a spear; on either side a symbolical eye and a lion turned away from the scene but regardant and with his right forepaw raised; the handle is ornamented in relief with a bud and a honeysuckle pattern springing from a tendril. *Vulci.*

Dur. No. 289.

665. – ———— CXLII. 6 in. by $4\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; a Satyr stooping forward and holding in either hand an ivy-branch; on his head is a wreath, and round his body a garland, both of ivy; on either side a symbolical eye and a female Sphinx seated with her back to the scene but regardant; each has long hair, with the ends of a diadem hanging down; the handle is ornamented in relief with a bud and a honeysuckle pattern springing from a tendril. *C.*

666. ———— CXLII. 6 in. by $4\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; a warrior crouching in ambush; he is beardless, and armed with a crested, Corinthian helmet, an Argolic buckler, a cuirass under which is a *chitôn* reaching to the hips, greaves and a spear; on his shield the device of an ivy-wreath within a red *antyx*; in the field a number of irregular lines probably representing the long grass of a place of ambuscade; on either side a symbolical eye, and a naked youth, armed with a *pelta* and a spear,

and retreating; one looks back as he retires; the handle is ornamented in relief with a bud and a honeysuckle pattern springing from a tendril. *Vulci.*

Dur. No. 840.

667. KYATHIS. CXLII. $6\frac{2}{10}$ in. by $4\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; the metamorphosis of Thetis when pursued by Pêleus; the hero stoops forward to seize Thetis, passing both arms round her waist; she holds him, encircling his neck with her right arm, and placing her left hand on his head, while she appears simultaneously, transformed into a lion and mounted on his back; Pêleus is naked and beardless, his head is bound with a diadem; Thetis wears a talaric *chitôn* and *peplos* and has long hairbound with a diadem; on either side a symbolical eye, a cock turned away from the scene, and a branch; the handle surmounted by a bud, and ornamented at its upper juncture with a bearded head of Nêreus? in relief. *Vulci.*

668. OINOCHOÊ. XXIII. $10\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; the forge of Hêphaistos at Lêmnos; in the centre of the scene the *kaminos* or furnace, rising like a tall chimney and surmounted by a *lebês* which terminates in a pyramidal top; at the bottom within an arched door is seen the blazing fire into which a Cyclops is introducing a mass of iron with the tongs, *puragra*; this figure is naked, and bearded, his hair bound with a diadem; he is seated on a four-legged stool, and holds up his left hand before his face as if to screen himself from the fire; before him are two anvils; above his head hang a pair of tongs and an axe, *pelekys*; in front of the figure HO: MVS; under the tongs, IAN; under the axe, KA; in front of the figure . . . OS: ΔOKEI, from right to left; perhaps the whole may be read HO: MYSIAS KAΛOS ΔOKEI; on the other side of the furnace a more youthful Cyclops, standing, in his right hand an axe, his left rests on his hip; in front of him an axe hanging up and HEΛΛ BEI, from right to left, above, VONmS, and a pair of tongs; behind him, NHEN from right to left, and an axe on the ground. *C.*

669. LÊKYTHOS. CXXXVIII. $6\frac{8}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; Dionysos

reclining on a couch, before which is a table; he wears a wreath and the *peplos*; in his right hand he holds the vine; a female figure, probably Ariadnê, sits on the foot of the couch, and on each side is another seated on an *okladias*; all three female figures wear diadems, talaric *chitôns* and *pepli*; each extends an arm; the one on the extreme left holds an ivy or vine branch; the leg which supports the head of the couch terminates in an Ionic volute. *C.*

670. SHALLOW TWO HANDLED CUP. CXLIV. $4\frac{6}{10}$ in. by 1 ft. $\frac{6}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, the contest of Hêraklês with the Nemean lion; the hero, kneeling on the ground, has locked the lion's head under his left arm, pressing his own head against the animal's left shoulder; the lion has struck the claws of his left hind leg into the head of Hêraklês; behind the group a tree, on which five birds are perched, and from which hang the *chlamys* and quiver of Hêraklês; 2. rev. between two symbolical eyes, contest of Pallas Athênê and a giant, probably Enkelados, who has fallen before her on his right knee and whom she is transfixing with her spear; she is armed with a helmet, the ægis, and an Argolic buckler; her helmet is high-crested, has cheek-pieces and protects the neck; she wears a succinct, talaric *chitôn*, bordered and embroidered; her hair falls in tresses; the giant is armed in the Greek panoply with a Corinthian helmet, high-crested and bound with a diadem, and an Argolic buckler; he is bearded and his long hair falls in tresses over his shoulders; above, NKSTETAS ΘSKANOTE; under each handle vine branches with bunches of grapes; on the centre inside a Gorgon's face painted. *Vulci.*

Dur. No. 27.

670* ——— CXLIV. $3\frac{3}{10}$ in. by $8\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Gigantomachia between Pallas Athênê and Enkelados; the Giant lies prostrate on the ground, an embroidered *chlamys* hangs from his shoulder; Pallas Athênê advances towards him; she wears a talaric *chitôn* and *peplos*, both embroidered, and is armed with a high-crested helmet, the ægis on her left arm? and a spear? in the field vine branches; the whole between two symbolical eyes; 2. rev. the same subject repeated; under each handle a dolphin; 3. on the inside of the cup a potter

moulding a fictile cup on a circular stand; on a shelf above him three vases.

671. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{9}{10}$ in. by $11\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, Nêreus riding on a Hippokampos, holding in his right hand his trident; he wears an embroidered mantle; his hair, bound with a diadem and falling in tresses over his shoulders, and his long pointed beard are both white; 2. rev. the same subject slightly varied; Nêreus extends his left hand in front of the neck of the Hippokampos; from under each handle issue two vine branches with bunches of grapes; on the centre of the inside a Gorgon's head. *Vulci.*

Dur. No. 209. Gerhard, Auserl. Vasenb. Taf. viii.

672. ——— CXLIV. $3\frac{9}{10}$ in. by $8\frac{4}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, a male figure, bearded, wearing a white *chitôn* reaching to the hips, and holding a spear, mounted on a Hippalektryôn; 2. rev. the same repeated; in the centre of the inside a Gorgon's head. *Vulci.*

Dur. No. 206.

673 ——— CXLIV. $3\frac{5}{10}$ in. by $7\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, Dionysos reclining, holding in his right hand the *keras*, in his left the vine; his beard is long and pointed; the lower half of his body is clad in the *peplos*; 2. the same subject repeated; on either side of each handle a Satyr advancing, face to face; between each pair an ivy-leaf; in the centre of the inside, a youthful, male figure, running and looking back; his right arm enveloped in a *chlamys*. *T.*

674. ——— CXLIV. 5 in. by 1 ft. $1\frac{5}{10}$ in. Clay pale, varnish black, white and crimson, with incised lines; 1. between two symbolical eyes, Dionysos standing opposite a Satyr; he wears a white, talaric *chitôn* and *peplos*; his ivy-crowned hair falls in tresses, his beard is long and pointed; in his right hand he holds the *keras*; the Satyr turns away from him, looking back with his right hand raised as high as his face; 2. rev. the same subject repeated with a slight variation; Dionysos offers a drinking cup to the Satyr who is dancing before him; under each handle festoons of vine branches with

bunches of grapes; 3. round the inside of the cup a frieze representing a bacchic *thiasos*; the chief part of the composition is grouped round Dionysos who stands holding in his right hand an ivy branch, in his left a drinking cup; his hair, ivy-crowned, falls in tresses, his beard is long and pointed; before him three Satyrs and two Mænads; behind him three Mænads and two Satyrs, all dancing in grotesque attitudes; between each an ivy-branch; the first Satyr in front of Dionysos looks back at him with his right hand raised as high as his face; the second beats time with his hands; the third looks back at Dionysos, raising his right hand higher than his face; the first Mænad in front of Dionysos dances with her left arm raised; the second moves her hands as if playing on the *krotala*; of the groups behind Dionysos, the Mænad nearest to him stands looking over his shoulder with her hands extended in an attitude of astonishment, the second dances waving her hands, the third, raising her hands above her head; each of the two Satyrs dances, looking back at the Mænad behind him, with his right arm raised to his head, and his left resting against his side; on the other side of the composition a youthful, beardless figure, Iacchos, mounted on the ithyphallic mule; his head is bound with a diadem, he wears an embroidered *chitôn* reaching to the hips; before him a Satyr and a Mænad waving her hands; behind, a Satyr dancing by the side of the mule, his face, which is restored, to the front, his right arm placed against his side, his left raised; the mule is followed by a Mænad, and a Satyr, waving his arms and looking back; all the Mænads but one have their hair looped up behind with a diadem; they all wear necklaces, and talaric *chitôns*, over which is the *nebris*; most of them have their *chitôns* embroidered and all have a crimson upper garment or fold reaching to the waist; in the centre of the inside a Gorgon's head with two long tusks projecting from either jaw. *Vulci.*

Dur. No. 122.

675. SHALLOW TWO-HANDLED CUP. CXLIV. $2\frac{9}{10}$in. by $7\frac{7}{10}$in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Dionysos seated on an *okladias*, holding the *keras*; he wears a talaric *chitôn* and *peplos*, both embroidered, his beard is long and pointed; before him a Mænad, looking back at him as she retreats and a Satyr, also looking back, his right hand raised to his head; behind, another Mænad and Satyr dancing towards him; the Satyr raises his

left hand; all these figures hold branches in their hands; the Mænads wear diadems, and talaric *chitôns* and *pepli*; 2. rev. the same scene slightly varied; Dionysos holds in either hand a *keras*, another *keras* lies on the ground; the Satyr behind Dionysos holds a wand; 3. inside the cup, Dionysos seated on an *okladias*; his beard is long and pointed, he wears a talaric *chitôn* and *peplos*, both embroidered; in his left hand a *keras*. *H.*

676. Shallow two-handled cup. cxliv. $4\frac{7}{10}$ in. by 1 ft. $1\frac{9}{10}$ in. Clay pale, varnish black; design of the exterior, black and crimson, with incised lines, on a white ground; of the interior black, white and crimson, with incised lines; 1. banquet, in which two figures are reclining on a couch; one holds out a drinking cup, (shape cxliv.) in his right hand, resting his left elbow on the cushion of the couch; he is beardless, a single tress of hair falls in front of the ear; he wears a tight fitting *chitôn*, and his lower limbs are enveloped in an embroidered mantle; at his feet reclines his companion, a bearded figure, clad in a talaric, embroidered *chitôn* over which is a mantle; he plays on the double flutes; the legs of the couch are decorated with honeysuckle ornaments inlaid; in front of it on a small table some pieces of meat and fruits; a dog crouches below, gnawing a bone; behind the figure first described a female figure wearing a talaric *chitôn* and embroidered *peplos*: her hair bound with the diadem falls in tresses; in her right hand she holds an *oinochoê*, in her left a *phialê*; at the foot of the couch a bearded figure with hair falling in tresses, playing on the heptachord lyre; he wears an embroidered, talaric *chitôn* and *peplos*; in the field ivy-branches; 2. rev. the same scene with variations; the beardless figure holds out an apple to the bearded figure who is reclining with him, and who caresses him with his hand; this latter wears an embroidered *peplos*; the figure at the foot of the couch is beardless; he has ceased to play on his lyre; at the head of the couch a bearded figure playing on the double flutes; from under each handle spring two vines, their stems and branches interlaced so as to form a kind of trellis; they are laden with bunches of grapes; 3. inside the cup, a Gorgon's head encircled by a black band which represents the ocean; on its undulating surface four galleys are sailing; they have one bank of rowers and are rigged with a single mast and one large sail of which the lower part only and the ropes which attach it to the ship are seen; the prow of each galley ter-

minates in a boar's head, over which rises a high deck or forecastle; at the stern, which terminates in the *chêniskos* or ornament in the form of a goose's head, are two rudders. *Vulci.*

Dur. No. 807.

677. SHALLOW TWO-HANDLED CUP. CXLV. $5\frac{4}{10}$ in. by $8\frac{1}{10}$ in. Clay pale, varnish black; design black and crimson with incised lines; 1. contest of Thêseus and the Minotaur; the hero has long hair bound with a diadem and wears a *chitôn* reaching to the hips, over which is a sword belt; with his left hand he has seized the Minotaur by one horn and is stabbing him with his sword in the breast; the monster, whose human form terminates in a bull's head and neck, has fallen on his right knee, and, turning round on his assailant, vainly tries to hurl a stone which he grasps in his left hand; below, XΓSEAINKNS; 2. rev. the same subject repeated, below, XΓSEIAΓSOIN; in the centre of the inside an ancient bronze nail by which the cup of the vase has been fastened to the foot. *Vulci.*

Dur. No. 335.

678. ——— CXLV. $5\frac{6}{10}$ in. by 8 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. two female figures seated opposite each other on folding stools, each holding an end of a large embroidered *peplos* which, passing round their heads and backs, hangs between them like a curtain; each figure raises her hand to her mouth; they wear necklaces and crimson talaric *chitôns*; below, ENIXIXOI-XIXINEIT; 2. rev. the same scene repeated, below, ENIXNI-XOIXITOIXNEI. *Vulci.*

Dur. No. 40.

679. ——— CXLV. $7\frac{7}{10}$ in. by 1 ft. $\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. three *quadrigæ* about to set off in diverging directions; the one in the centre is turned to the front; of the charioteer nothing is seen but his white, talaric *chitôn*, and his goad; on the right a *quadriga* turned to the right, driven by a charioteer clad in a talaric *chitôn*, and holding the reins with both hands, and the goad in his right; at the side of the chariot stands a warrior armed with a Corinthian helmet, spear and Argolic buckler with the device of five pellets; at the side of the

horses, one of which is white, a female figure with long hair, and clad in a talaric *chitôn* and *peplos*; she raises her right hand to her face; at the horses' heads a male figure, clad in a talaric *chitôn*, and embroidered mantle, seated on an *okladias*, and holding a wand in his hand; at the opposite extremity of the scene is another *quadriga* turned to the left, with the charioteer and three other figures grouped like those on the right, except that the female figure has her back to the charioteer; the warrior has no device on his shield; one of the horses is white; the whole frieze is bounded on each side by a female Sphinx, regardant, her hair hanging down her neck and bound with a diadem; 2. a similar scene treated somewhat differently; here the central *quadriga* is moving to the right; in it stands a bearded charioteer, clad in a *chitôn* and embroidered mantle, his Bœotian shield slung at his back; he holds the reins in both hands and in his right the goad; at his side stands a warrior only partially seen, armed with a high-crested helmet, greaves and two spears; he wears a bordered *chitôn* reaching to the hips; facing him, and a little in advance of the *quadriga* stands a bearded figure, clad in a talaric *chitôn* and embroidered mantle, and holding a wand; at the side of the horses stand two figures, a warrior turned away from the charioteer, and armed with a Corinthian helmet, an Argolic buckler, greaves and a spear, and, facing him, a beardless figure, clad in a talaric *chitôn* and mantle, and holding a spear; at the horses' heads stand two other figures, a warrior, wearing a *chlamys* and armed with a Corinthian helmet, greaves, a spear, and an Argolic buckler with the device of a trident; behind him a youthful, beardless figure, clad in a talaric *chitôn* and embroidered mantle, and holding a spear; one of the horses is white; on either side of this central group a *quadriga* to the front, the charioteer hardly visible; the whole frieze is bounded by two Sphinxes similar to those described on the obverse; most of the horses in these friezes have their collars ornamented with pendant pomegranate flowers. *Vulci.*

Dur. No. 685.

680. SHALLOW TWO-HANDLED CUP. CXLV. $6\frac{1}{10}$ in. by $8\frac{9}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. a female bust, the hair bound with a diadem and falling down the neck in a club tied at the end; she wears earrings and a necklace; on the shoulders appears the edge of the *chitôn*; below, **ΣΤΡΟΙΒΟΣ ΚΑΛΟΣ**,

"Stroibos is noble;" 2. rev. the same subject, below, ΧΑΙΡΕ ΚΑΙ ΠΙΕΙ, "Hail and drink." *Vulci.*

Dur. No. 1007.

681. SHALLOW TWO-HANDLED CUP. CXLV. $5\frac{2}{10}$ in. by 8 in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. a youthful, beardless figure running to the right, his *chlamys* thrown over his left arm; on either side a female figure clad in a talaric *chitôn* and embroidered *peplos* and with long hair, each with a hand advanced; the male figure looks back at the one behind him; below, ΛΕΟΝSSΝΟVΝVSΑ . . IVVΝ; 2. rev. the same subject repeated, below, ΕΟΝ . . SOΓ . . . . *Vulci.*

Dur. No. 790.

682. ——— CXLV. 6 in. by $8\frac{9}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. an ithyphallic ape or Cynocephalus standing in an obscene attitude; below, ΤVΕSΟΝ ΗΟ ΝΕΑΡΧΟ ΕΓΟΙΕSΕΝ, "Tlêsôn, the son of Nearchos, made [me]"; 2. rev. the same subject and inscription. *C.*

683. ——— CXLV. $4\frac{9}{10}$ in. by $7\frac{6}{10}$ in. Clay pale, varnish black; design black and crimson with incised lines; 1. ΕV< Ε< Ε< Ε< ΕΥ< ; 2. rev. the same inscription all but the first letter; 3. inside the cup, two horsemen riding side by side; the outermost, who looks back, wears a helmet with cheek pieces; his companion wears a *petasus*; both have long hair and wear *chitôns* reaching to the hips; under the horses a hound regardant. *Vulci.*

Dur. No. 826.

684. ——— CXLV. $5\frac{6}{10}$ in. by $7\frac{8}{10}$ in. Clay pale, varnish black; 1. round the cup, ΧΑΙΡΕ ΚΑΙ ΠΙΟ ΕΜΕ "Hail and drink me," 2. rev. ΧΑΡΙΤΕΛΕΓΓSTSΤ. *Vulci.*

Dur. No. 1003.

685. ——— CXLV. $4\frac{3}{10}$ in. by $9\frac{7}{10}$ in. Clay pale, varnish black; round the cup, ΗΕΡΜΟΛΕΝΕS ΕΓΟΙΕSΕΝ, "Hermogenês made [me]; 2. rev. the same inscription. *Vulci.*

Dur. No. 1000.

686. ——— CXLV. $4\frac{8}{10}$ in. by 7 in. Clay ash-coloured; design black and crimson with incised lines, on a white ground; inside the cup, a horseman riding to the right; he is naked, has

long hair, and holds in his hand a rod; his head is surmounted by a floral ornament resembling the honeysuckle pattern between two volutes; behind him flies a figure of Nikê, holding out in each hand a wreath, her body clad in a *chitôn* reaching to the knees; a bird is perched on the horse's neck; an eagle is flying towards his chest; three aquatic birds stand, two under the horse's legs, one behind him; in the exergue a floral ornament composed of a lotos-flower from which on either side issues a tendril terminating in a volute and honeysuckle ornament.

686.* Shallow two-handled cup. cxlv. 4 in. by $5\frac{3}{10}$ in. Clay ash-coloured; design black and crimson with incised lines, on a white ground; Aurora holding down her two winged horses, Lampos and Phaethôn, who are both springing upwards in the air; she kneels between them, holding each down by a rein attached to the bridle; she has long hair bound with a diadem and wears a fringed and embroidered *chitôn* reaching to the hips and girt at the waist.

687. Deep two-handled cup. cxlvi. $6\frac{1}{2}$ in. by $8\frac{9}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. Dionysos seated in a car, the body of which is in the form of a galley; the God wears a talaric *chitôn* and *peplos*, his long hair is ivy-crowned, his beard long and pointed; he sits in the centre of the car, and in his left hand holds the vine which overshadows the scene; at either end of the car is seated a Satyr playing on the double flutes, and wearing a mouthpiece, *phorbeia*; the galley which forms the body of the car terminates at the prow in a boar's head; the stern, which terminates in a goose's head, *chêniskos*, is covered with a square piece of net or basket work; 2. rev. the sacrifice of a bull; a procession headed by a naked, bearded figure who stands by the side of a bull, holding in his left hand ivy-branches; he looks back at another bearded figure behind, who is holding the bull by a cord attached to one of his horns, and who has drapery twisted round his loins; from the head of the bull hangs the sacrificial *stemma* or garland; behind the figure last described four bearded figures, clad in talaric *chitôns* and mantles, and following in single file; the foremost is playing on the double flutes; the second carries on his left shoulder an ivy-branch; the third is looking back at the fourth; under each handle an aquatic bird. *Acre in Sicily.*

Dur. No. 197. Baron Judica, Ant. di Acre, Tav. xxv, vi, p. 137. Inghirami, Vasi Fittili, I, Tav. 33. Panofka, Vasi di Premio, I, Tav. 4 a.

688. SHALLOW TWO-HANDLED CUP. CXLIV. $3\frac{3}{10}$ in. by $8\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes a naked, male figure standing by a horse whom he holds by the bridle; on either side a female figure with long hair, clad in a talaric, embroidered *chitôn*, girt round the waist, in the field ivy-branches; 2. rev. the same subject slightly varied; behind the neck of the male figure a bird flying; under each handle a Siren or Harpy, regardant; 3. inside the cup, a Siren or Harpy, wings spread, with long hair bound with a diadem. *Vulci.*

Dur. No. 705.

689. ———— CXLIV. $2\frac{9}{10}$ in. by $6\frac{1}{2}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; inside the cup Dionysos between Hermês and a Satyr; Dionysos has long hair bound with a diadem, his beard is long and pointed; he wears a talaric *chitôn* and *peplos*, and holds in his right hand the vine, in his left a *keras*; he is moving to the right, preceded by Hermês who looks back at him as if leading the way and who has all his attributes but the *caduceus*; his hair falls in tresses, his beard is long and pointed; he wears under his *chlamys* a bordered *chitôn* reaching to the hips; behind Dionysos a Satyr in an obscene attitude; in the exergue two objects resembling ivy-leaves or symbolical eyes, one on either side of a bud. *H.*

D'Hancarville, III, Pl 38.

690. ———— CXLIV. $3\frac{4}{10}$ in. by $8\frac{1}{2}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, Dionysos riding on the ithyphallic mule, preceded by a Satyr; Dionysos has long hair bound with a diadem, his beard is long and pointed; he wears an embroidered *peplos*, and holds in his right hand the vine, in his left a *keras*; the Satyr looks back at him as if leading the way; the scene is bounded on either side by a beardless figure, one seated on a cube, the other on an *okladias*, each holds in his hand a *rhabdos* or wand; both wear diadems, talaric *chitôns* and embroidered *pepli*; the *chitôn* of one only is embroidered; 2. rev. the same scene, the positions of the two seated figures being reversed; 3. inside the cup, Hêraklês Musêgetês playing in the presence of two *rhabdouchi*; he stands between them and plays on the lyre with a *plectrum*; he is.

bearded and wears a diadem, and a talaric *chitôn* and *peplos*, both embroidered; in front stands a bearded figure, holding in his right hand a *rhabdos*, and raising his left as if beating time while he turns his head to listen to the music; he has long hair bound with a diadem, his beard is long and pointed; another bearded figure stands on the other side, looking round at Hêraklês, but turned away from him; he wears a diadem and *chlamys*; in his right hand he holds a *rhabdos* or wand; in the field ivy or vine-branches; 4. in the exergue, Dionysos reclining on a couch, holding in his right hand a *keras*; he is bearded and wears a diadem and an embroidered *peplos* covering the lower half of his body; on either side a Satyr springing towards him, in a grotesque ape-like attitude. *C.*

De Witte, Descr. 180.

691. Shallow two-handled cup. cxliv. $4\frac{2}{10}$ in. by $10\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. between two symbolical eyes, combat of two warriors, one of whom has fallen on his right knee; he is armed with a high-crested, Corinthian helmet, a tight fitting embroidered jerkin over which is a skin girt round the waist, an Argolic buckler with the device of an ivy-leaf, greaves and a spear; his helmet is bound with a diadem; his adversary, who presses forward to attack him with his spear, is armed in the Greek panoply, with a Corinthian helmet bound with a diadem, and an Argolic buckler; under his cuirass he wears a *chitôn* covered with scales and reaching to the hips; between his legs, ΕΓΙ . . . . 2. rev. a Satyr placing his hand on the neck of a Mænad who turns round to look at him; she wears a diadem, and a talaric, embroidered *chitôn*; great part of this figure and the upper part of the Satyr appear restored; under each handle vine branches laden with bunches of grapes and springing from two intertwined stems; in the centre of the interior a Gorgon's head. *Vulci.*

Dur. No. 167.

692. Two-handled Vase. lxxxiii. $3\frac{4}{10}$ in. by $4\frac{2}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. a deer standing between two Satyrs; the one in front is running in advance of it, looking back and waving his hands as if to drive it back; his companion has laid his hands on its hind quarter; in the area a tree. 2. rev. the same scene slightly varied, both Satyrs stand at a little distance from the deer,

dancing and looking back at it; the one behind has on his left arm drapery. *T.*

693. Two-handled Vase. LXXXIII. $3\frac{3}{10}$ in. by $4\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; 1. Dionysos seated on an *okladias*, his long hair bound with a diadem, his beard long and pointed; he wears a talaric *chitôn* and *peplos*, and holds in his left hand a *keras*, in his right the vine; before him a Mænad looking back at him as she moves away; her long hair is bound with a diadem, she wears a talaric *chitôn* and *peplos*; behind Dionysos a Satyr with a wreath round his body, stooping forward and stretching out his hands towards the back of the God: 2. rev. the same subject with a slight variation in the attitude of the Satyr.

694. Mastos. CXLVII. $3\frac{8}{10}$ in. by $5\frac{1}{2}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; in the finest archaic style; Bacchic *thiasos* in two groups; an *aulêtris* is playing on the double flutes while four Mænads are dancing before her; the *aulêtris* wears a talaric *chitôn* embroidered as low as the knees, and bordered below with the Mæander pattern, a tight fitting embroidered cap and the *phorbeia* or mouth-piece; the Mænads wear necklaces and talaric, embroidered *chitôns*, over which falls an upper fold or garment as low as the girdle; one of these figures, who comes third in order, wears the *pardalis*, and plays on the *krotala*; her hair is crowned with ivy; the other three brandish ivy-branches in their hands, and have long hair crowned with ivy; the second group in this *thiasos* represents six naked male figures, each bearded, ivy-crowned and wearing a double beaded necklace; in the centre a flute player playing on the double flutes and wearing the *phorbeia* or mouth-piece; opposite him stands a figure holding in his left hand a deep two-handled cup, (shape CXLVI.) and slightly advancing his right hand; behind him two figures dancing, one beating time with his hands, the other raising his right knee and slapping it with his right hand; he looks back at the group of Mænads; behind him a wine jar; behind the flute-player two figures dancing, the first looks back at his companion, placing his right hand on his hip, and raising his left to his head; the second, who wears a diadem, places his left hand on his companion's arm, stretching back his right arm as if pointing to the Mænads behind him. *Presented by the Marquis of Northampton.*

694.* MASTOS WITH HANDLES. CXLVIII. $3\frac{8}{10}$ in. by $5\frac{2}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; one of the handles is narrower than the other, having served for suspending the cup; under each handle two Satyrs plaiting two vine branches which spread over the sides of the vase, enclosing on each side two symbolical eyes; one pair of eyes has the part external to the *Iris* white, the other black; between each pair an ivy bud; *C.*

De Witte, Descr. No. 55, Micali, Storia d. Ant. Pop. Ital. Tav. xix, fig. 2

695. ——— CXLVIII. $3\frac{9}{10}$ in. by $5\frac{3}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; one of the handles is narrower than the other, having served for suspending the cup; 1. two mounted warriors, side by side; each is armed with a Corinthian helmet, two spears and greaves, and turns towards his companion his horse's head; the points of their spears are crossed; on either side a warrior armed with a Corinthian helmet, two spears and greaves, and wearing on his left arm a mantle; one wears a bordered *chitôn* reaching to the hips; 2. rev. the same subject slightly varied; the mounted warriors are armed with single spears; of the figures on foot the one on the right holds up his left arm, he wears a cuirass, the other has no *chitôn.* *Vulci.*

Dur. No. 846.

695.* ALABASTRON. CVIII. $5\frac{1}{10}$ in. Clay ash-coloured, design black, white and crimson, with incised lines; four Mænads dancing, each holding in her right hand a branch; they move to the right in pairs, the first looking back at the second, the third at the fourth; each wears an embroidered, talaric *chitôn* with sleeves, over which is the *nebris* knotted on the breast; two of them wear a band wound several times round the head, the hair appearing on the forehead and in a top knot at the back of the head; the head-dress of the other pair covers the whole head, the hair issuing forth in a tuft on the forehead, and falling down the neck in tresses.

696. JAR. LVI. $3\frac{6}{10}$ in. by $2\frac{3}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; two lions confronted; between, a Siren or Harpy regardant, with wings spread and long hair bound with a diadem; one of the lions raises his left paw; behind them a hen regardant followed by a cock. *Vulci.*

Dur. No. 978.

696.* Bell shaped Vase. $5\frac{3}{10}$ in. by $6\frac{1}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; the foot is broken off; 1. two processions; a veiled female figure is conducted by four youthful male figures, two in front, two behind; this procession is met by another consisting of three warriors followed by a bearded figure and a naked beardless youth; the female figure wears a talaric *chitôn* over which is an embroidered *peplos* drawn over the head; the four figures who conduct her are beardless and have long hair; they wear embroidered, talaric *chitôns* with mantles wound round their bodies; the three warriors are armed with Corinthian helmets, Argolic bucklers and greaves; the helmet of the first is high-crested; he bears for device three rings; the third has for device a crescent; each buckler is encircled by a crimson *antyx*; of the two figures which complete the procession on this side the bearded one has long hair and wears an embroidered, talaric *chitôn*, the youthful figure, who has also long hair, carries on his right arm a *chlamys*; 2. rev. the same scene slightly varied; the two figures behind the warriors are omitted; the first of the warriors has for device a *caduceus*, the second, three rings, the third a dolphin, though, as the design has been retouched, it is doubtful whether all the devices are not modern additions with the exception of the three rings.

696.** Vase. cl. $8\frac{8}{10}$ in. Clay pale, varnish black; design black, white and crimson, with incised lines; Bacchic *thiasos* composed of eight figures dancing and playing on different musical instruments; one is playing on the *chelys* to one of the horns of which a dog is fastened by a leash; in the right hand of this figure an ivy-branch; behind him a figure playing on the double flutes, and in front of him a figure dancing and looking back, holding in his right hand an ivy-branch, in his left the *chelys*; next to him a figure throwing up both arms in extasy, in his right hand he holds a *kantharos*; the next figure plays on the *chelys* with his left hand, throwing up his head; in his right hand he holds an ivy-branch; before him stands a figure dancing, and holding in his left hand an ivy-branch and a *keras*; an ivy-branch separates this figure from the next, who stands with his back to him playing on the *chelys* with the *plectrum*; the eighth figure dances and brandishes an ivy-branch in front of the figure last described; before him is an ivy-branch; all these figures are bearded and wear ivy-wreaths; some wear the *chlamys* hanging from the shoulders, others

drapery hanging from the loins; all their garments are embroidered. *Vulci.*

Dur. No. 157.

697. Oinochoê. xix. $3\frac{7}{10}$ in. Clay pale, varnish black; a naked, ithyphallic figure *in congressu Venereo* with a female figure; on an *okladias* behind him are placed his garments; a *lêkythos* and strigil hang on the wall, a *rhabdos* or wand leans against the *okladias*; behind the female figure is a dog looking up at the scene; behind the male figure, ... OEI; behind the female figure, XSESPO.

698. Phialê. xcvii. $\frac{9}{10}$ in. by $8\frac{8}{10}$ in. Clay pale, design black and crimson, with incised lines; Dionysos seated on an *okladias*, holding out in his right hand a *kantharos*; his long hair is ivy crowned, his beard long and pointed; he wears a talaric *chitôn* with looped up sleeves, over which is a *peplos*. *C.*

De Witte, Descr. No. 22.

699. Fragment of a cup. Clay pale, varnish black; design black and crimson with incised lines, on an ash-coloured ground; part of a reclining, draped figure, probably Dionysos, holding in one hand the *keras*, in the other the vine; his head is wreathed. *T.*

700. ———— Clay pale, varnish black; design black, white and crimson, with incised lines; between two symbolical eyes Dionysos seated on an *okladias*, holding in his right hand the vine, in his left the *keras*; his long hair is ivy-crowned, his beard long and pointed; he wears a talaric *chitôn* and embroidered *peplos*. *Nola.* *T.*

700* ———— Clay pale, varnish black; design black, white, and crimson, with incised lines; part of a large symbolical eye. *T.*

701. Shallow two-handled cup. cxlv. $4\frac{8}{10}$ in. by $6\frac{8}{10}$ in. Clay pale, varnish black; design black, and crimson, with incised lines; 1. round the body, EYXEPOS : EΓOIE-SEN; 2. rev. HOPAOTIMO HYIHYS, "Eucheros, the son of Hergotimos, made [me];" in the centre of the inside a Chimæra seated and regardant, raising the left paw; under the right paw a tendril terminating into two volutes. *M.*

Micali, Storia d. Ant. Pop. Ital. Mon. Firenze, 1844. Tav. xlii, pp. 248-9.

702. Deep two-handled cup. cxlvi. $3\frac{1}{2}$ in. by $6\frac{3}{10}$ in.

Clay pale, varnish black; design black and crimson, with incised lines; style coarse; 1. Dionysos seated on an *okladias*, in front a Mænad dancing and playing on the *krotala*; Dionysos wears a diadem, and a talaric *chitôn* and *peplos*, both embroidered; in his right hand he holds the vine, in his left a *keras*; the Mænad wears a diadem, and an embroidered, talaric *chitôn*; she looks back at Dionysos, as she turns away from him; 2. rev. the same subject repeated.

703. DEEP TWO-HANDLED CUP. LXXXIII. $3\frac{1}{10}$ in. by $5\frac{2}{10}$ in. Clay pale, design black; style coarse; 1. a Satyr walking after a Mænad who is clad in a talaric *chitôn*; each holds in the left hand a wreath, and in the right a branch; 2. rev. the same group slightly varied; the Mænad, who bears a *thyrsos* on her shoulder, looks back at the Satyr. *T.*

704. ——— CXLVI. $2\frac{6}{10}$ in. by $5\frac{3}{10}$ in. Clay pale, varnish black; design black and crimson with incised lines; style coarse; 1. a figure clad in a talaric *chitôn* and *peplos*, probably Dionysos, seated on an *okladias* between two trees; 2. the same subject repeated.

705. ——— CXLVI. $5\frac{4}{10}$ in. by $7\frac{9}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; style coarse; 1. a bearded figure seated on an *okladias*, and holding in his left hand a sceptre; he wears a talaric *chitôn* and *peplos*; before him stands a figure clad in a talaric *chitôn* and behind him a naked male figure with his left hand raised as in an attitude of attention; on either side of this scene a Sphinx seated and regardant; 2. rev. the same scene repeated.

706. ——— CXLVI. $2\frac{6}{10}$ in. by 6 in. Clay pale, varnish black; design black and crimson, with incised lines; style coarse; 1. chariot race; the charioteer clad in a talaric *chitôn* driving a *quadriga* at speed, and holding the reins in both hands and the goad in his right; 2. rev. the same subject repeated; at the side of the horses a figure standing.

707. SHALLOW TWO-HANDLED CUP. CXLIV. $3\frac{4}{10}$ in by $7\frac{4}{10}$ in. Clay pale, varnish black; design black and white, with incised lines; on either side of the cup, a row of three Satyrs and two Mænads placed alternately; the Satyrs are dancing, with torches in their left hands; their heads are bound with white diadems, the long ends of which hang down; each Mænad looks back at the Satyr behind her, extending forward her left hand; they wear talaric *chitôns* and *pepli*, and hold an ivy-branch in

either hand; on the centre of the inside a Mænad playing on the *krotala*; she wears a talaric *chitôn* and *peplos*.

708. SHALLOW TWO-HANDLED CUP. CXLIV. 3 in. by $7\frac{1}{2}$ in. Clay pale, varnish black; design black with incised lines; 1. Dionysos, Satyrs and a Mænad; a group in the centre of the scene of a Satyr crouching down and holding in his arms a Mænad clad in a talaric *chitôn*; on either side a Satyr dancing and playing on the *krotala*; one has his back to the group in the centre, the other looks back at it as he turns away; at either extremity of the scene a figure resembling Dionysos, clad in a talaric *chitôn* and *peplos* and holding in the right hand a vine, in the left a *keras*; one of these figures looks back at the scene as he turns from it, the other is turned towards it; 2. rev. the same subject repeated; both Satyrs are turned to the right; 3. in the centre of the inside Hermês running, and looking back; he wears the *petasus*, *chlamys*, a *chitôn* reaching halfway down the thigh and *talaria*. *T.*

709. ———— CXLIV. $3\frac{1}{2}$ in. by $8\frac{9}{10}$ in. Clay pale, varnish black; design, on the outside, black and crimson with incised lines on a white ground, on the inside, black and crimson, with incised lines; 1. Apollo Citharœdus, Artemis, and another figure who holds a wreath; Apollo has long hair falling on his shoulders, and bound with a diadem and is clad in a bordered, talaric *chitôn* and *peplos*; he plays on the heptachord lyre with the *plectrum*; from the lyre hangs drapery; opposite him stands Artemis holding in her right hand her bow, in her left an ivy-branch; at her back her quiver; she wears a talaric *chitôn*, over which falls a *peplos*; her hair, which falls in tresses, is surmounted by a *mitra*; behind Apollo Lêtô about to crown him with a wreath; her long hair is bound with a diadem, she wears a bordered, talaric *chitôn* and *peplos*; in her right hand she holds ivy-branches; on either side of the scene a symbolical eye; 2. rev. the same scene slightly varied; the figure behind Apollo holds up her left hand but has no wreath; under each handle a Siren or Harpy with long hair and regardant; 3. inside the cup, a Gorgon's face. *Vulci.*

Dur. No. 10.

710. ———— CXLV. $5\frac{4}{10}$ in. by $5\frac{6}{10}$ in. Clay pale, varnish black; design black; a Siren or Harpy regardant, on either side, a male figure, bearded and clad in a mantle; repeated on the reverse. *H.*

711. SHALLOW TWO-HANDLED CUP. CXLV. $5\frac{4}{10}$ in. by $8\frac{1}{2}$ in. Clay pale, varnish black, white and crimson, with incised lines; 1. a winged female figure, on each side of whom is a group of three male figures; the winged figure has long hair falling down the neck, and wears a necklace, and a bordered, talaric *chitôn* over which falls an upper fold or garment as low as the girdle; she is moving rapidly to the right, looking back and with her arms and wings extended; on either side, a male figure standing, clad in an embroidered, talaric *chitôn*; on either side behind these two standing figures, is a youthful, male figure running; each wears a *chlamys* hanging from the shoulders and extends his right arm towards the winged figure; the scene is bounded at each end by a male figure clad in an embroidered, talaric *chitôn*; perhaps this scene represents the quarrel between Achilles and Agamemnon, and the winged female figure is Eris; 2. rev. the same subject repeated. *H.*

712. ——— CXLIV. 4 in. by $8\frac{8}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. *Gymnopaidia*; four naked youths dancing; two stand in the centre of the group about to join their right hands; one of these wears a diadem and rests his left hand on his hip; on either side of this pair a figure dancing and holding up in his left hand some small object; 2. rev. the same slightly varied; of the two outside figures one places his left hand on his breast, instead of raising it in the air.

713. ——— CXLV. $4\frac{6}{10}$ in. by $6\frac{9}{10}$ in. Clay pale, varnish black; design black and crimson, with incised lines; 1. two panthers, face to face, between, a stag; 2. rev. the same subject repeated. *Vulci.*

Dur. No. 983.

714. ——— CXLV. $3\frac{9}{10}$ in. by 6 in. Clay pale, varnish black; design black and crimson with incised lines; 1. two cocks pecking at each other; 2. rev. the same subject repeated.

715. ——— CXLV. $2\frac{4}{10}$ in. by 4 in. Clay pale, varnish black; design black and crimson, with incised lines; a hound pursuing a hare, which appears on the opposite side of the cup. *Vulci.*

Dur. No. 900.

715.* Curved antefixal roof tile probably from a tomb. cli. $4\frac{7}{10}$ in. by 1 foot $\frac{3}{10}$ in. Clay pale, design black, white and crimson, with incised lines; 1. Dionysos reclining, at the foot of the couch, Ariadnê, seated on an *okladias*; Dionysos has long hair bound with a wreath, his beard is long and pointed; he is enveloped in an ample *peplos*, which leaves the right arm and shoulder free; his right hand is raised above his head, his left elbow rests on a cushion; Ariadnê wears a talaric *chitôn* and *peplos*, both embroidered, her hair is long, she extends forward her left hand; on the wall above hang two wreaths; side by side with this group another nearly similar; Ariadnê is seated on a cube, on the wall hang a *chlamys* and some other object; 2. rev. two Mænads, seated opposite each other, each on an *okladias*; between them a vat, *pithos*, such as is used in the vintage; side by side with this group, another nearly similar; in this scene one of the Mænads is pouring wine out of a vase into a vat placed between them; a third vat separates the two groups; on the wall hang garlands; all these figures have long hair bound with the diadem, and wear talaric *chitôns* and *pepli*; a female head in relief is placed at the end of the tile instead of the usual antefixal ornament; it has long hair surmounted by the *polos*; on the back of the tile are two broad stripes of a scale pattern incised; between these a narrow stripe of the honeysuckle ornament. *T.*

715.** Cover of a vase. $2\frac{5}{10}$ in. by $8\frac{8}{10}$ in. Design black, painted on a red ground; round the margin a group of a lion and a bull given four times; behind one of the bulls a second bull.

VASES OF FINEST GREEK STYLE.

716. Hydria. lxxxv. 1 ft. $9\frac{8}{10}$ in. Design red on a black ground; the outlines drawn in black, with accessories in white and purple, the inner markings faintly traced in red; Hêraklês seizing Nêreus; the hero is bearded and clad in the lion's skin under which is a *chitôn* reaching to the hips; at his left side his sword, at his back his bow and his quiver to which a wing is attached; he is bearded; he advances eagerly, grasping with his right hand the right arm of Nêreus and passing his left

behind his back; the sea-god has long, white hair wreathed with myrtle, and a long, white beard; he wears a talaric *chitôn* and *peplos*, and holds in his right hand a sceptre, in his left a fish held upright by the tail; he looks back at Hêraklês as he retreats from him.. *Vulci.* *C.**

No. 1380.

717. HYDRIA. LXXXV. 1 ft. $10\frac{1}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in white and crimson; the youth of Jasôn renewed by Mêdea; in the centre of the scene a *lebês* or cauldron on a tripod under which is a fire; the head and forelegs of a young ram appear above the *lebês* as if he were about to spring forth; he is turned towards Mêdea who stands before the tripod advancing her right hand as if to anoint him from a cup held in the left hand; her long hair is bound with a *sphendonê*, and hangs down her neck, the ends of the tresses being gathered under a net; she wears earrings, a talaric *chitôn* with sleeves and a *peplos*; opposite her face her name, [M]ΕΔΕΙΑ, from right to left; on the opposite side of the tripod stands Jasôn, extending his right hand towards the ram and holding in his left a staff, *baktron*; his hair and beard are white; he wears a talaric *chitôn* with sleeves and a mantle; in front of his head his name, ΙΑΣΟΝ; on the bottom of the foot incised characters, Pl. B. 717. *Vulci.* *C.**

No. 1693. Birch, Classical Museum, No. x, p. 417.

718. ——— LXXXV. 1 ft. $8\frac{1}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; l. Achilles and Ajax playing at dice at the base of the statue of Pallas Athênê; the heroes sit opposite each other on cubes; the dice are placed between them on a stone; they are partially armed, having taken off and placed behind them their Bœotian shields and Corinthian helmets; each wears a cuirass under which is a *chitôn* reaching to the hips, *paramêridia* and greaves, and holds in his left hand two spears; the figure on the right is armed with his sword hung on the left side; his helmet is high-crested, his shield has for device a bull's head; the figure on the left has for device a tripod, his helmet has two crests; the statue of Pallas Athênê looks to the right; in her right hand she holds a spear, in her left her helmet; she has long hair looped up behind, and wears a necklace, the ægis fastened on the shoulders

by two plates, and an embroidered, talaric, *chitôn*; her helmet is crested, covers the nape of the neck and has cheek-pieces and a frontal ridge; 2. a youthful charioteer stepping into a *quadriga*; on either side a youthful figure seated on an *okladias* and holding a staff; the charioteer is clad in a talaric *chitôn*, he holds the reins in both hands, and the goad in his right; the youthful figures each wear a mantle wrapped round the lower part of the body; on the bottom of the foot incised characters, Pl. B. 718. *Vulci. C.**

No. 636.

719. HYDRIA. LXXXV. 1 ft. $9\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, with accessories in crimson; 1. Meeting of Menelaos and Helen on the night of the taking of Troy; Menelaos is armed with a helmet, a cuirass, and a sword held in his right hand; he wears a mantle thrown over his left arm and a *chitôn* under his cuirass; he is bearded, his long hair falls on his neck from under his helmet which has cheek-pieces and covers the nape of the neck; his cuirass has shoulder-plates and a Mæander border on the neck; a belt ornamented with the Mæander encircles it below the breast; he advances, sword in hand, stretching out his left hand to seize Helen who turns round and faces him as she retreats, extending her right hand as if to check him; her long hair is bound with the *sphendonê*; she wears earrings, a talaric *chitôn* with a Mæander border and a *peplos*; opposite her head, ΚΑΛΕ, "she is beautiful," from right to left; behind her another female figure, perhaps Aphroditê, attired in the same manner, and stretching out both hands as if to encourage Helen; in front of her, ΗΟ ΓΑΙΣ, and behind her, ΚΑΛΟΣ, "the boy is beautiful," the former part of the inscription from right to left; her *chitôn* has sleeves; 2. three figures reclining at a *Symposion*; the figure on the right is bearded and holds in his hand a deep two handled cup (shape LIII), looking back at the same time; the next figure, who is looking towards him, places his right hand on his breast; the figure on the left holds up a shallow two handled cup (shape CXLIV) by one handle, turning his head away from his companions; all three wear wreaths and mantles which cover the lower half of the body, the left arm and shoulder; each reclines on his left elbow on two cushions; on the wall above hangs a basket or vase, covered with network of which the ends hang down; above these figures, ΗΟ ΓΑΙΣ

ΚΑΛΟ[Σ,] "the boy is beautiful," from right to left. *Vulci. C.**

No. 1893.

720. Hydria. lxxxv. 1 ft. $9\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. *Hydrophoria*; three naked youthful figures are carrying water from a fountain in *hydriæ*, or water pitchers; one holds his pitcher under the stream which issues from a lion's head; next to him a youth is bringing his empty *hydria* on his shoulder to the fountain; he turns round to look back at an aged bearded figure, leaning on his staff, *baktron*, and clad in a mantle which covers his body from the hips downwards and is cast over the left shoulder; the last figure in the scene carries a full *hydria* with both hands; the youth with the empty pitcher on his shoulder wears a laurel wreath, the other figures vine-wreaths; above, in a line with their heads, ΜΕΛ ΑΚΛΕΣ ΚΑΛΟΣ, "Megaklês is noble;" this subject perhaps represents a kind of footrace in Ægina called the Amphiphoritês Agôn, in which the contending athletes ran to and from the fountain of Asôpis, bearing water-pitchers on their shoulders; 2. two figures reclining at a *Symposion*; one, who is bearded, holds in either hand a shallow two handled cup, (shape cxlv), the one in his left hand being inverted; he is looking towards the other reclining figure who is beardless and holds in his left hand the *chelys*; both figures wear vine-wreaths, and have the lower half of their bodies covered with a mantle; each rests his left elbow on a striped cushion; above, [ΚΡ]ΙΤΙΑΣ ΕΛΡΑΦΣΕΝ, "Kritias painted [me];" on the bottom of the foot incised characters, Pl. B. 720. *Vulci. C.**

No. 551, Birch, Classical Museum, No. xv. pp. 99-102.

721. Amphora. clii. 1 ft. $6\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in white; 1. Lykaôn, Antandros, Nikê; Lykaôn stands in the centre of the group; he is armed with a helmet, an Argolic buckler, a sword hung at his left side, and a spear pointed downwards; on the side of his helmet, which has cheek-pieces and covers the nape of the neck, a Pegasus in relief; he is bearded and has long hair; on the inside of his buckler a wreath of the wild olive; from his right arm hangs a *chlamys*, in his right hand he holds out to Nikê a *phialê* painted with white and ornamented with

raised knobs and a zig-zag pattern; behind him an aged, bearded figure, Antandros, holding in his right hand a *baktron* or staff, and enveloped in a mantle which leaves his right arm and shoulder uncovered; he wears sandals; in front of Lykaôn Nikê stands pouring wine from an *oinochoê* into the *phialê* held out by Lykaôn; she is winged and wears earrings and a talaric *chitôn* with looped up sleeves, over which falls an upper garment to the hips, bordered and with long *pteruges* hanging to the heels; her hair is confined by a diadem wound several times round her head, in her left hand a *caduceus*; in front of her face, NIKE, above her head, E? YAIOS KAAOS, "Euaios? is noble;" behind the head of Lykaôn, his name, ΛVKAON, above the head of Antandros, his name, ANTANΔPOS; 2. rev. a warrior standing between two female figures, one of whom holds a sword, the other a helmet; the warrior is laurelled, and bearded, and wears a *peplos*, which leaves his right arm and shoulder uncovered; in his right hand he holds a spear, round which something is wound spirally; his left arm from a little below the shoulder and his body from the waist to the knees appear restored; before him a female figure clad in a talaric *chitôn* and *peplos* and holding out towards him in her right hand a sword; her hair is nearly concealed by a cap; her left hand and body from the left hip downward are restored; behind the warrior another female figure clad in a talaric *chitôn* and *peplos*, and holding out to him a crested helmet; her hair is gathered into a knot behind and bound with a diadem wound three times round the head; the greater part of her right arm and of her body from below the right elbow to the knee are restored.

Gerhard, Auserl. Vasenb. Taf. cl.

722. AMPHORA. CLII. 1 ft. $2\frac{4}{10}$ in. Design red on a black ground; 1. Zeus standing at a lighted altar receiving a libation from Nikê Apteros standing opposite to him; Zeus is laurelled and bearded, his long hair falls down his back with a single tress on the shoulder; he wears a *peplos*, which leaves his right arm and shoulder bare; in his right hand he holds out a *phialê* to be filled from the *oinochoê* held in the hand of Nikê; she stands on the opposite side of the altar clad in a talaric *chitôn* and a bordered *peplos*; her long hair is bound with a diadem, she wears earrings; 2. rev. Tithônos pursued by Aurora; Tithônos is striding rapidly forward and looks back at Aurora; he is beardless and clad in a mantle; in his left hand he holds a heptachord *chelys*; Aurora is winged and wears a

talaric *chitôn*, over which fall two upper folds or garments, one as low as the waist, the other to the hips; her hair is gathered up behind; she flies towards Tithônos, extending her right hand towards him, and holding the skirt of her *chitôn* with her left. *H.*

D'Hancarville, 1, Pl. 122. iv, Pl. 61. Lenormant et De Witte, Mon. Céram. I, Pl. 21 for obverse.

723. AMPHORA. LXXXIV. 1 ft. 2 in. Design red on a black ground; 1. a youthful figure carrying, in his right hand an *oinochoê*, in his left a deep vase (shape LIII.), while in his left arm he bears a large Panathenaic *amphora* of which the neck is wreathed with ivy; his head is bound with a wreath, from his shoulders hangs a *chlamys*; round his loins he wears a short garment; he reels in a drunken manner and lets the wine flow from the *oinochoê* as he carries it; 2. rev. a youthful figure in a drunken state, carrying an *amphora* in his right hand, and in his left a *baktron* or staff with which he is endeavouring to replace the end of his *chlamys* which has fallen from his right shoulder; he is beardless, his head is wreathed, round his loins a short garment. *H.*

724. ——— CLII. 1 ft. $\frac{9}{10}$ in. Design red on a black ground; 1. birth of Dionysos from the thigh of Zeus who is seated on an altar holding the new born infant in his arms; before him stands Poseidôn advancing his left hand to receive Dionysos; Zeus is laurelled and bearded and wears a *peplos*; his left thigh from which Dionysos has just issued is bound with a bandage, in his right hand a spear; Poseidôn is bearded, his head bound with a diadem, from his shoulders hangs a *chlamys*, in his right hand a spear; the corners of the altar terminate in two Ionic volutes; the young Dionysos is naked and has long hair, his limbs are more perfectly formed than those of an infant just born; 2. rev. Seilênos standing before a Nymph and making use of an obscene gesture by pointing at her with the forefinger of his right hand, the rest of the hand being closed; the Nymph advances her right hand with a gesture of surprize; her hair is gathered into a knot behind, and has a diadem wound three times round it; she wears a talaric *chitôn* and *peplos*; on the bottom of the foot an incised character, Pl. B. 724. *Vulci.*

Dur. No. 68.

725. ——— CLII. 1 ft. $4\frac{1}{2}$ in. Design red on a

black ground; 1. Dionysos seizing a female figure; he is bearded, his long hair is looped up behind by a diadem beaded at the edges; a single tress falls down his neck behind the ear and another behind the beard; he wears a *chitôn* reaching nearly to the knees, gathered up so as to form a fold over the girdle; another fold or upper garment falls over the shoulders and breast; on his left arm he carries a *chlamys*; in his right hand he carries a *thyrsus*, laying his left on the shoulder of the female figure who turns round as she retreats before him; her hair is gathered under a close fitting cap, all but a row of curls on the forehead; she wears a talaric *chitôn* over which is a *peplos* in which her arms are muffled; between these two figures, ΚΑΛΟΣ; 2. two figures standing facing each other; on the right a beardless youth clad in a mantle which envelopes his form all but the right shoulder; in his right hand a *baktron* or staff; on the left a female figure clad in a talaric *chitôn* and a *peplos* which is drawn over the head and envelopes the hands; she has a row of short curls on the forehead; the eyelashes of the male figure are indicated by separate strokes in the same manner as on some of the early coins of Syracuse. *Canino.*

Dur. No. 199. Lenormant et De Witte, Monum. Céram. Pl. L.

726. Kratêr. CLIII. 1 ft. $1\frac{8}{10}$ in. by 1 ft. $2\frac{1}{2}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; 1. three female figures, probably Euterpê and two other Muses; Euterpê is seated on a rock and holds in her hands two flutes; above her hangs a *chelys*; before her the two other Muses; one stands by a chair leaning on her companion's shoulder with both hands clasped; both are looking towards Euterpê who looks up at them as if in the act of speaking; the taller of the two Muses wears a talaric *chitôn* and *peplos*; her hair is gathered under a cap; the figure leaning on her has her hair bound with a radiated diadem; she wears earrings, and a bordered talaric *chitôn*, over which falls an upper fold or garment as low as the hips; round her waist is a girdle of which the ends hang down; Euterpê is similarly attired; round her hair a narrow diadem is wound three times; a garment is thrown on the rock on which she is seated; on the wall above the chair hangs the *sybênê*, or flute-case, and behind is a Doric column with its architrave and triglyph; 2. rev. a figure, probably Eratô, standing holding out in her right hand a *chelys*; before her stands a figure,

probably Euterpê, playing on the double flutes; both wear talaric *chitôns* and *pepli*; Eratô has her hair looped up behind by a diadem wound three times round it; between them an open *pyxis*, or toilet box. *Vulci.*

Dur. No. 425.

727. KRATÊR. CLIII. 1 ft. $5\frac{9}{10}$ in. by 1 ft. $6\frac{3}{10}$ in. Design red on a black ground; 1. Hêraklês Musêgetês; standing with his left foot on the lower step of a base, he plays on the heptachord lyre with the *plectrum*; before him Iris winged, standing with her right foot on the same base and Poseidôn seated in a chair listening to the music; behind him Pallas Athênê holding in her right hand a long sceptre, and a winged Nikê floating in the air bearing in her left hand a *phialê*; Hêraklês is bearded and wears a wreath of the *kotinos* or wild olive and a talaric *chitôn* over which is a bordered, upper garment reaching below the knee and doubled so as to fall in two overlapping folds, one as low as the waist, the second hanging over the breast; his lyre is attached to his left arm by a belt, from the base of it hangs embroidered drapery; Poseidôn is bearded and wears a laurel wreath, a talaric *chitôn* and a *peplos*; Iris has her hair gathered up behind and wears a talaric *chitôn* over which falls an upper fold or garment as low as the waist, bordered and with *pteruges* hanging down at the sides; she appears to be marking time by the movement of her fingers; Pallas Athênê has her hair covered with a cap which terminates in a top-knot and is ornamented with the Mæander; she wears a talaric *chitôn* bound with a girdle; the Nikê in the air wears a talaric *chitôn* over which is an upper garment reaching as low as the waist and hanging in *pteruges* at the sides; her hair is bound with an *opisthosphendonê*; 2. rev. a female figure standing between two youthful male figures, conversing with them; she wears a talaric *chitôn* and *peplos*, her hair is covered with a cap surmounted by a top-knot; she extends her right arm to the youthful figure in front of her who stands resting his right hand on a staff; he is beardless and wears a mantle; on the other side another youthful male figure, also attired in a mantle which leaves the right arm and shoulder uncovered. *H.*

D'Hancarville, III, Pl. 31. Inghirami, Vasi Fittili, III, Tav. 290. Moses, Antique Vases, &c. Pl. 20.

728. ——— CLIV. 1 ft. $1\frac{1}{10}$ in. by 1 ft. $3\frac{7}{10}$ in. Design red, on a black ground; the main outlines drawn in black, the

inner markings faintly traced in red; 1. Triptolemos setting out in the winged car of Dêmêtêr; before him stands Persephonê, holding in her right hand an *oinochoê* from which she has just filled the *phialê* of Triptolemos, behind him Dêmêtêr; Triptolemos is seated in the car and holds in his right hand a *phialê*, in his left a sceptre; drapery covers his body from the hips to below the knees; he is beardless, his hair is laurel-crowned, and falls down his back in long tresses tied in the middle; in front of the ear hang a few ringlets; the back of the car terminates in a gryphon's head, the side rail, answering to the *antyx* of the war chariot, rests on a pillar of which the capital is formed of volutes; Persephonê wears a talaric *chitôn* over which falls an upper garment reaching to the waist with *pteruges* at the sides reaching to the feet; her hair is bound with a triple diadem and gathered into a globular mass behind; Dêmêtêr wears a talaric *chitôn* with looped up sleeves and a *peplos*; her hair is bound with a broad diadem and falls down her back; she rests her right hand against her hip and holds in her left a sceptre; 2. three naked youthful athletes; the centre figure stands with a wand in his left hand, on each side a figure swinging the *haltéres*; all are beardless; the head of the centre figure is restored. *C.*

De Witte, Descr. No. 20.

729. Hydria. cxl. 10 in. Design red on a black ground; two naked female figures washing in a large *loutron*; one rests her right foot on the pedestal, *hypostaton*, of the *loutron* plunging both arms into it; behind her, KAVOS EI, "thou art noble;" the other, who holds a sponge in her right hand, turns round from her work as if fearing to be surprized; her boots are placed by the side of the *loutron*; in front of her, KAVOS; behind each figure hangs a garment and above the *loutron* hang an *alabastron* and sponge; on the bottom of the foot an incised character, Pl. B. 729.

730. ——— cxl. $7\frac{9}{10}$ in. Design red on a black ground; a youthful male figure standing opposite a female figure who holds in her right hand a lighted torch over a *stêlê*; the male figure is beardless, his hair is bound with a diadem; he wears a talaric *chitôn* and mantle; the female figure wears a talaric *chitôn* and *peplos*; her hair is covered with a cap. *Nola.*

Dur. No. 714.

731. HYDRIA. CXL. 9 in. Design red on a black ground; an aged male figure seated in a chair and holding in his right hand a flower; before him a female figure seated on a cube and holding out a wreath towards him; behind him a female figure standing, extending her left hand towards the chair; the male figure is bald and wears a talaric *chitôn* and a mantle which leaves the right arm and side bare; both the female figures wear talaric *chitôns* and *pepli*; their hair is nearly concealed by a cap. *Canino. H.*

732. ——— CXL. $8\frac{1}{10}$ in. Design red on a black ground; a winged Nikê holding in both hands a scarf, and looking back as she moves to the right; she wears an *opisthosphendonê* over which falls an upper garment as low as the hips. *Nola.*

Dur. No. 222.

733. ——— CXL. $11\frac{1}{2}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; Poseidôn pursuing Aithra who flies to the right looking back as the sea-god places his left hand on her shoulder; Poseidôn wears a diadem, a talaric *chitôn* with sleeves and a *peplos*; in his right hand he holds a dolphin; his beard is long and pointed, a single tress of hair hangs down behind his ears; Aithra wears earrings, armlets, a talaric *chitôn* with sleeves, an upper garment falling as low as the waist and a light *peplos*; her long hair is looped up by a diadem ornamented with a row of leaves; between the two figures a *calathus* full of purple wool. *C.*

De Witte, Descr. No. 64. Lenormant et De Witte, Mon. Céram. III, Pl. 19.

734. ——— CXL. $10\frac{7}{10}$ in. Design red on a black ground; a figure seated in a chair extending her hands to catch a ball about to be thrown to her by a female figure standing at a little distance in front of her; another female figure whose hands are muffled in drapery stands before her; all three wear talaric *chitôns* and *pepli*; the seated figure has her hair bound with a diadem wound three times round it, the figure standing nearest to her has her hair concealed by a cap; on the wall behind the seated figure an embroidered sash. *H.*

D'Hancarville, I, Pl. 26.

735. ——— CXL. $11\frac{8}{10}$ in. Design red on a black ground; toilet scene; a female figure seated in a chair, in her right hand an uncertain object, perhaps a mirror seen obliquely, in

her left a *phialê*; before her a female figure standing holding a *calathus*, behind whom is another female figure standing by a chair, holding something, perhaps a *pyxis*; the seated figure and the figure with the *calathus* wear talaric *chitôns* and *pepli*, the other standing figure wears a talaric *chitôn* with sleeves; round her hair a narrow triple diadem; the figure with the *calathus* has her hair nearly covered by a cap, the seated figure wears an *opisthosphendonê*; the seat of the vacant chair is padded and embroidered. *Nola.*

Dur. No. 781.

736. HYDRIA. CXL. 1 ft. $1\frac{4}{10}$ in. Design red on a black ground; Pêleus seizing Thetis in her palace; the hero, holding in his left hand two spears, has just issued from the door of her palace; he is beardless and wears a *petasus* and *chlamys* under which appears his sword belt; he extends his right hand towards Thetis who wears a talaric *chitôn* with sleeves and a bordered *peplos*; her hair is knotted up behind and bound with the *sphendonê*, the upper edge of which is radiated; she looks back at Pêleus, as she moves rapidly away from him; with her right hand she touches the border of his *petasus*, with her left she holds up the skirt of her *chitôn*; before this group stands Nêreus, extending his right hand towards the female figure as if addressing her; in his left his sceptre and a branch of laurel; his long hair is bound with a laurel wreath; he wears a bordered *peplos*; the house has folding doors, each of which has a ring handle, and is ornamented with three bands of nails or studs; the architrave has three triglyphs. *Nola. H.*

737. ———— CXL. $11\frac{6}{10}$ in. Design red on a black ground; a female figure holding in her left hand a sceptre, on either side of whom stands another female figure; the central figure appears to be ordering the figure on her left hand to take up a *hydria* placed on the ground between them; the figure on the left stretches out both hands as if slightly surprized; the figure on the right stands by in an attitude of observation with her left hand resting on her hip; she wears a talaric *chitôn* over which falls an upper garment of which the *pteruges* hang down to the feet; her head is bound with a diadem over which her hair is gathered behind; the central figure wears a talaric *chitôn* and *peplos*; her head is bound with a triple diadem, crossed over the knot of hair behind; the

figure on the left is similarly attired; her *chitôn* has sleeves; all three wear earrings.

D'Hancarville, IV, Pl. 96.

738. HYDRIA. CXL. 11 $\frac{4}{10}$ in. Design red on a black ground; toilet scene; a female figure seated in a chair, holding in her left hand a *calathus* above which hangs a scarf; a female attendant stands before her holding a mirror; behind stands another female attendant holding a scarf; all three figures wear talaric *chitôns* and *pepli*; the seated figure has her hair gathered into a knot behind and bound with a double diadem; the figure holding the mirror wears a radiated *sphendonê*, and has her hair gathered into a knot behind, the other attendant has long hair bound with a diadem and hanging down the neck; the ends of the tresses are tied in a club and covered with a net; this figure and the seated figure have sleeves to their *chitôns*; on the bottom of the foot incised characters, Pl. B. 738. *H.*

D'Hancarville, IV, Pl. 36.

739. ———— CXL. 1 ft. 4 $\frac{3}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; Hêraklês killing the Centaur Dexamenos on his attempt to carry off Dêianeira; with his left hand Hêraklês seizes the Centaur by the throat and is about to strike him with the club which he brandishes in his right; the Centaur who has fallen on his right knee has passed his left arm round the waist of Dêianeira, and with his right hand attempts to detach the grasp of Hêraklês from his throat; Dêianeira looks back at Hêraklês touching his shoulder with her right hand, and drawing forward her veil with her left; she wears a talaric *chitôn* and *peplos*; her hair appears in clustered curls on the forehead from under a cap which is bound with a diadem and a band passing round the back of the head; to this is attached a veil, perhaps the *krêdemnon*; she has earrings; Hêraklês is beardless and wears the lion's skin drawn over the head and knotted round the neck; the Centaur is partially bald with a patch of hair on the forehead, horse's ears, a face of the Seilênos type, and a shaggy beard; above the back of Dexamenos, KALOS, from right to left; the eyelashes of these figures are indicated by separate strokes. *Vulci. C.**

No. 552.

740. AMPHORA. CLV. 1 ft. $3\frac{2}{10}$ in. Design red, on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. *Symposion* or drinking scene; three male figures reclining on couches, before them stands an *aulêtris*, playing on the double flutes; of the reclining figures the first on the right is bearded, in his right hand he twirls a drinking cup by one handle in the air; the next figure, who occupies the centre of the group, and who is slightly bearded, raises his right hand to his head, balancing a drinking cup on his left palm; the figure on the left, who is beardless, turns round to look at his two companions and is about to drink from the cup in his right hand; behind this figure a *baktron* or staff, and above him a *chelys* hanging on the wall; each of these figures is ivy-crowned and has drapery round the lower half of the body; the cushions on which they recline are striped; the cups are shallow with two handles (shape CXLV); the *aulêtris* wears a talaric *chitôn* over which falls an upper garment or fold as low as the hips; her back is crossed by two narrow bands, each of which is fastened on the shoulder point and passes under the opposite arm; her hair falling in clustering curls on the forehead is bound with a double diadem and gathered into a knot behind; above her head, ΚΑΛΕ, and above the figure in front of her, ΚΑΛΟΣ; in front of the couch two tables, on each of which is an ivy-wreath; under one table is a foot-stool; 2. rev. three beardless youths standing conversing, each wearing a diadem and an ample mantle which leaves the right arm and shoulder bare, and reaches to the feet; the central figure rests his right hand on his hip and turns in an attitude of attention towards the figure on the right, who extends his right arm to place it on his shoulder; the figure on the left regards the other, holding in his right hand a *baktron* or staff. *Vulci. C.**

No. 531.

740* ——— CLV. 1 ft. $4\frac{2}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. *Symposion* or drinking scene very similar to the one on the vase last described; three male figures reclining on couches, at the foot of which stands an *aulêtris* playing on the double flutes; of the reclining figures the first on the right is bearded, round the forefinger of his right hand he twirls a drinking cup by one handle in the air; the next figure, who occupies the centre of the group, is beardless; raising his right hand to his head, he rests his left elbow

on a cushion, *proskephalaion*, and moves the fingers of the left hand as if to mark time to the music; the figure on the left, half rising from the cushion on which he reclines, throws back his head with his face full to the front, and, raising his right hand above his head, twirls a drinking cup round the forefinger while he marks the time with the fingers of his left hand; the face and shoulders of this figure, the back of the upper right arm of the figure behind him, and a small portion of the flutes, breast and upper right arm of the *aulêtris* who stands at his feet have been restored; the three reclining figures have the lower half of their bodies covered with drapery; the bearded and the central figure wear a wreath under an embroidered diadem, the figure on the left wears a wreath; the cushions on which they recline are striped, the legs of the couches terminate in Ionic capitals; before each couch a table with a dish of fruits and two cakes or eggs; from one of the dishes hangs a wreath; the drinking cups are shallow with two handles, (shape CXLV); above the head of the central figure, NIXOMAXOS, "Nichomachos;" above the head of the *aulêtris*, KVEOΔOΞA, "Kleodoxa;" she wears an *opisthosphendonê*, and a talaric *chitôn* over which is an upper fold or garment falling as low as the waist; 2. rev. three youthful figures standing side by side, all beardless, wearing diadems and ample mantles which envelope the body from head to foot, leaving the right arm and shoulder bare; the central figure holds out in his right hand a heptachord *chelys*; the figures on either side stand looking towards him with staffs in their hands; the figure on the right hand advances the end of his staff as if tracing a line on the ground; on the wall above hang a purse, and an oblong object, perhaps a book consisting of two folding tablets.

741. HYDRIA. CXL. 1 ft. $3\frac{9}{10}$ in. Design red on a black ground; Apollo Citharœdus, Artemis, Lêtô; Apollo is clad in a talaric *chitôn* over which is a *peplos*; his long hair flows down his neck and is wreathed with laurel; in his right hand he holds a *phialê*, with his left he plays on the heptachord *chelys*, which is attached to his arm by a band, and from which a sash or drapery hangs down; his *chitôn* is encircled half way up the leg by a black line; he turns round to Lêtô on his left, who is pouring a libation from the *oinochoê* held in her right hand; in her left she holds a sceptre; she wears a talaric *chitôn* fringed and embroidered and a *peplos*; her hair, which grows in clustering curls on her forehead, is bound with the *sphendonê* and

hangs down her back in tresses the ends of which are confined in a net; her *sphendonê* is ornamented with a Mæander pattern; from her right arm above the elbow hangs a cord studded at regular intervals with balls, and which does not appear to form part of the *peplos* over which it hangs; on the other side of Apollo Artemis making another libation from a *phialê* and holding in her left hand a laurel branch; she wears a talaric *chitôn* and *peplos*; her hair growing in clustered curls on the forehead falls in tresses down her back and is bound with a radiated *sphendonê*; her *phialê* and that held by Apollo are ornamented with a circle and leaves radiating from the centre and with concentric circles. *Vulci. C.**

No. 614.

741* Amphora. clii. 1 ft. $4\frac{3}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. birth of Pallas Athênê from the brain of Zeus, who is seated on a throne in the centre of the scene; his hair is gathered up under a laurel wreath, his beard long and pointed; he wears a talaric *chitôn* and a *peplos* which falls over his knees; his left hand rests on a sceptre, his right arm is extended towards Poseidôn as if in astonishment at some new sensation; his *chitôn* is encircled by a black line a little above the ancles; above his head, ΖΕΥΣ; the legs of his throne are richly inlayed with honeysuckle, star and lozenge patterns surmounted by Ionic capitals; his feet are placed on a transverse rail; Athênê has fully issued forth, and stands on his head on her left leg as if she had just alighted from a spring upward; she is armed with a helmet, the ægis and a spear, and wears a talaric *chitôn*, over which is an upper fold or garment reaching to the hips; her helmet is high-crested, has cheek-pieces and covers the back of the neck; her hair falls in tresses from underneath it; she wears her ægis like a shield on the left arm and holds her spear by the middle in a horizontal position; above, her name, ΑΘΕΝΑ; on the left of Zeus, Hêphaistos looking up at Pallas Athênê as he moves away, and pointing at her with the forefinger of his right hand; he is bearded and wears a purple wreath, a *chitôn* girt round the waist and reaching to the knees and a *chlamys* hanging on his left arm; on his left shoulder the *pelekys*; over his head, ΕΦΑΙΣΤΟΣ; behind him Poseidôn, bearded, wearing a diadem and a talaric *chitôn* and *peplos*, in his right hand a trident; over his head, ΠΟΣΕΙ-

ΔΩΝ; his *chitôn* is encircled by a black line a little above the ancles; behind Poseidôn a winged Nikê moving rapidly forward and extending her right hand before her with an expression of amazement at the sight; her hair is bound with a double diadem; she wears a talaric *chitôn* with sleeves over which is a bordered, outer garment, reaching only to the ancles; on the right hand of Zeus Eileithyia who looks round as she moves away from him, expressing surprize by the gesture of her hands; her hair is looped up behind under a diadem; she wears a talaric *chitôn* over which is an outer garment reaching to the hips and falling in a fold over the girdle; both this and the *chitôn* have an open seam down the right side; over the head of this figure, ΗΙΛΕΙΘΥΑ, from right to left; behind her Artemis advancing towards the scene; she raises her right hand with a gesture of surprize, in her left she holds her bow; she wears armlets and a talaric *chitôn* over which is an upper fold or garment falling as low as the waist and with looped up sleeves; her long hair is bound with a triple diadem and flows down her neck; the ends of the tresses are confined in a net; over her head, ΑΡΤΕΜΙΣ, from right to left; her *chitôn* is encircled half way up the leg by a black line; on the reverse the same scene continued; behind Nikê follows a youthful male figure, Apollo? he is beardless, his hair is bound with a wreath and falls in three tresses in front of the ear; an ample mantle covers him from head to foot, leaving the right arm and shoulder free; behind this figure follows Dionysos holding in his left hand a *thyrsus* and looking back at the figure behind him; his hair, ivy-crowned, falls in long tresses, his beard is long and pointed; he wears a talaric *chitôn* with sleeves and a *peplos*; over his head, ΔΙΟΝΥΣΟΣ; behind, a middle aged figure bald on the forehead and bearded; he wears a wreath and a mantle which envelopes him from head to foot leaving the right arm and shoulder free; in his right hand he holds a staff; back to back with this figure Hadês, his hair and beard white; he is clad in a bordered mantle reaching from head to foot and holds in his right hand a staff; this vase is remarkable for the beauty of the drawing; the types of the different divinities are finely discriminated in the expression of the features; the eye-lashes of all the figures on the obverse except Artemis are carefully given, the upper ones being drawn in profile, the lower ones indicated by separate strokes; on the bottom of the foot a character painted, Pl. B. 741.* *Vulci.*

Gerhard, Auserl. Vasenb. I, Taf. 3, 4. Lenormant and De Witte, Mon. Céram. I, Pl. 64.

742. Amphora. clii. 1 ft. $2\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. Achilles receiving his arms from his mother Thetis; Achilles is beardless and has long hair bound with a diadem; he wears a fringed and embroidered *chitôn* reaching nearly to the knees; in his right hand a spear, at his left side hangs his sword; Thetis wears a talaric *chitôn* and *peplos*; her hair is gathered into a mass behind and bound with a double diadem; on her right arm she bears the shield of Achilles, in her left hand she holds out to him his helmet nearly conical in form, with cheek-pieces and a frontal ridge; a horse-hair crest rises from the *apex*; the shield has for device a lion springing forward; the *antyx* is marked by two incised concentric circles; 2. rev. two beardless youths conversing, both wear diadems and mantles; one has long flaky curls, the other leans forward on a *baktron* or staff; he wears a mantle drawn over the back of the head which is bound with a diadem; on the bottom of the foot incised characters, Pl. B. 742. *Vulci.* *C.**

No. 1377.

743. ——— clv. 1 ft. $3\frac{2}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. a scene probably representing some festival in honour of Dionysos; in the centre of the composition the terminal figure of the god standing on a base, and clad in a talaric *chitôn* and *peplos*; the beard is long and pointed; the hair, ivy-crowned and bound with a diadem, falls in tresses down the back and in curls in front of the ear; above the head of the statue is a mass of ivy foliage, before the god a female figure, about to make a libation from a *kantharos*, which with her right hand she holds by the handle, placing her left under its foot; her hair ivy-crowned is gathered into a mass behind; she wears earrings, and a talaric *chitôn* over which falls an upper garment as low as the hips with *pteruges* at the sides; before her is a tripod table on which are round cakes, *plakountes*, and a piece of flesh; a *thyrsus* with an ivy-branch bound to the middle of the *narthêx* leans against the table; behind the statue another female figure similarly attired, her long hair ivy-crowned and flowing in tresses; in her right hand she carries an *oinochôe*, in her left a basket of wicker-work, *kanê*, in form something like a radiated crown; 2. rev. three Mænads; one on the left holds in her right hand a

thyrsus the shaft of which has knots where the branches have been lopped off; the end of one branch being left projecting like a spike, and probably intended as an ithyphallic symbol; the central figure turns round to regard the *thyrsophoros* and holds in her left hand an ivy-branch; the figure on the right stands with both arms muffled in her drapery; all three wear talaric *chitôns* and *pepli*; the figure on the right has her head covered with a cap; the other two figures have their hair gathered into a mass behind. *Vulci. C.**

No. 830.

744. AMPHORA. CLII. 1 ft. $4\frac{4}{10}$ in. Design red on a black ground; 1. Apollo Citharœdus standing side by side with Artemis who makes a libation from an *oinochoê* into a *phialê* which he holds out towards her in his right hand; Apollo is beardless and has long hair looped up behind with the laurel wreath, and falling in curls in front of the ear; he wears a talaric *chitôn* with looped up sleeves and a bordered *peplos*; with his left hand he plays on the heptachord lyre which is attached to his left arm by a strap and from which embroidered drapery hangs down; the *phialê* is ornamented with a wavy pattern; Artemis wears a talaric *chitôn* with looped up sleeves and a mantle fastened on the left shoulder; her long hair is looped up behind and bound by a radiated diadem; in her right hand she holds an *oinochoê*, in her left her bow; 2. two female figures; one moves her hands up and down as if beating time or conversing earnestly; the other looks round at her moving her arms as if conversing; both wear talaric *chitôns* with sleeves and *pepli*; the one who is waving her hands has her hair rolled up behind under a diadem or *opisthosphendonê*, the other wears a close fitting embroidered cap. *Vulci. C.**

No. 638.

745. HYDRIA. CXL. $6\frac{9}{10}$ in. Design red on a black ground; Erôs stooping forward and extending his arms to catch a fawn springing forward. *Nola.*

Dur. No. 50.

746. ——— CXL. $6\frac{9}{10}$ in. Design red on a black ground; combat of Thêseus and Hippolytê; the hero, who is beardless and wears a *petasus* and *chlamys*, attacks with his spear Hippolytê, wearing his *chlamys* on his left arm as a shield; his helmet, which is Corinthian and crested, lies on the ground

before him; the Amazon wields a falchion, *kopis*, above her head, and springs forward to cut down her antagonist; she wears a Phrygian cap, a *chitôn* reaching to the knees and girt round the waist, embroidered *anaxyrides* and boots; on her left arm is a *pelta*.

747. Lêkythos. cxxxviii. $11\frac{3}{10}$ in. Design red on a black ground, with accessories in crimson; a winged Nikê hovering above a blazing altar on which she pours a libation, holding an *oinochoê* in her left and a *phialê* in her right hand; her hair falls down her back and is bound with a double diadem; she wears a talaric *chitôn* over which is an upper fold or garment falling as low as the hips; there appear to be an inscription issuing from the mouth of Nikê, and another behind her, but both are illegible. *Sicily*.

Dur. No. 215.

748. ——— cxxxviii. $11\frac{4}{10}$ in. Design red on a black ground; an Amazon standing looking behind her; in front, a table on which is a pile, probably of drapery, with a *chlamys* thrown over it; the Amazon is armed with a helmet, an Argolic buckler with the device of an ivy-wreath, greaves and a spear; her helmet is crested, has a frontal ridge and covers the back of the neck; she wears an embroidered jerkin fastened on the shoulder point and reaching to the girdle, underneath which is a *chitôn* falling as low as the hips; behind her, SOTSO, in front, TOSAES. *R. P. K.*

749. Hydria. cxl. 1 ft. $2\frac{6}{10}$ in. Design red on a black ground; birth of Ericthonios; Gaia, issuing from the ground as far as the waist, presents the new born child to Pallas Athênê who stands by with outstretched arms, to receive it in an embroidered napkin; from behind Pallas Athênê advances Nikê holding out in both hands a scarf; behind Gaia stand as spectators of the scene, Zeus with his thunderbolt in his left hand, and behind him a female figure, perhaps Aphroditê, looking on with her left hand resting on his shoulder; Gaia wears a talaric *chitôn* and *peplos*, her long hair is bound with a radiated diadem; Pallas Athênê wears a helmet, the ægis, a bordered, talaric *chitôn* over which falls an upper garment as low as the hips, and a bordered *peplos*; her helmet, which is covered like her ægis with scales, has cheek pieces, covers the back of the neck and is high-crested; her long hair falls down her back, the ends of the tresses being tied in a club; her spear, the shaft of which terminates in a *saurotêr* or point,

rests against her shoulder; Nikê wears earrings, a bordered *peplos,* a talaric *chitôn* over which an embroidered, upper garment falls as low as the waist, her long hair is bound with a radiated diadem; these three figures wear armlets; Zeus wears an embroidered and bordered *peplos* which leaves his right arm and side uncovered; his hair is laurelled, his beard long and pointed; he rests his right arm on his hip; the female figure behind him wears a talaric *chitôn* falling in a fold over the girdle; her hair is cross-banded with a narrow diadem, and the ends of the tresses are tied up in a mass behind; she rests her right hand on her hip; over her head, OINANΘE KAVE, "Oinanthê is beautiful." *C.*

De Witte, Descr. No. 109. Gerhard, Auserl. Vasenbild. Taf. CLI. Lenormant et De Witte, Mon. Céram. I, Pl. 85. C. O. Müller, Denkmäler d. a. Kunst, II, Taf. xxxiv, No. 401.

750. Lêkythos. CXXXVIII. $11\frac{1}{10}$ in. Design red on a black ground; a Satyr running after a doe and placing his hand on her shoulder; the figure of the Satyr is much restored.

751. ———— CXXXVIII. 1 ft. $3\frac{4}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; a winged Nikê making a libation at a blazing altar; her hair is bound with a *sphendonê* and flows over the shoulders; she wears earrings, armlets, a talaric *chitôn* and over it an upper garment reaching to the waist with another fold or garment reaching as low as the hips; she looks away from the altar holding in either hand extended a *phialê*; on the bottom of the foot incised characters, Pl. B. 751. *Sicily.*

Dur. No. 218.

752. Amphora. LXXXIV. 1 ft. $3\frac{7}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; 1. Peithô holding in her left hand an *alabastron* and moving to the right, looking back at a winged Nikê who holds out a *phialê* towards her; both wear talaric *chitôns* and *pepli*; Peithô wears a diadem, her *peplos* is drawn over the back of her head like a veil, Nikê wears a close fitting cap; 2. two youthful, male figures enveloped in ample mantles; they are beardless and wear diadems; one advances holding out a deep cup in his right hand towards the other who looks back at him as he moves away, his hands muffled in his mantle. *Vulci.*

Dur. No. 229.

753. Lêkythos. cxxxviii. 1 ft. 1½ in. Design red on a black ground; Artemis moving to the right; her hair is looped up behind and bound with a diadem; she wears a talaric *chitôn* with sleeves over which is an upper garment or fold reaching to the hips; on her left arm which is extended forward she wears her *peplos*, drawing it forward over her shoulder with her right hand. *Sicily.*

Dur. No. 794.

754. Amphora. clv. 1 ft. $1\frac{9}{10}$ in. Design red on a black ground; 1. combat of Thêseus and Hippolytê; the hero is armed with a crested, Corinthian helmet, an Argolic buckler, black with a red *antyx*, a sword hung at his left side, and a spear with which he is springing forward to attack the Amazon; on his shield the device of a quadruped galloping of which the hind quarter only is visible; Hippolytê is on horseback, and wears a Phrygian cap with long flaps hanging down to her waist, a tight fitting jerkin with sleeves girt at the waist and reaching to the hips, and *anaxyrides*, which are embroidered as well as her jerkin; with her right hand she raises her battle-axe to deal a blow at Thêseus; her quiver hangs from a shoulder-belt at her left side; the head of her battle-axe is formed of a cutting edge, and a pointed hammer united back to back; this was probably the *sagaris*; her horse appears disposed to swerve from the attack of Thêseus; between the combatants, ΘESVS, "Thêseus," below which in two lines, ΕΓIMΕΛΕS KAVOS, "Epimelês is noble;" the rock on which Thêseus stands probably indicates that Attica was the scene of the combat; 2. Sinis standing staff in hand, conversing with two female figures, one of whom is probably his daughter Perigunê; he is bearded, his hair falls in curls on his neck, he wears an ample mantle which leaves his right arm free; over his head his name, SINIS; the female figures advance towards him from either side extending forward their right arms; they wear close fitting caps, talaric *chitôns* with sleeves, and bordered *pepli*. *Vulci.*

Dur. No. 346. Gerhard, Auserl. Vasenb. taf. clxiii.

755. Amphora. clvi. 1 ft. $5\frac{6}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; 1. preparations for a sacrifice probably on the occasion of a Dithyrambic victory; two female figures, each decorating the head of a bull with the sacrificial *stemma* or fillet composed of flocks of purple wool

attached to a ribbon, *tainia*; each of the bulls stands by a tripod placed on a base; the two female figures wear talaric *chitôns* over which falls an upper garment as low as the hips; one wears a girdle over which her drapery falls in a fold or *kolpos*; her hair flows down her back and is bound with a radiated diadem; the other wears a close fitting cap over which is a *sphendonê* radiated with leaves; above, ΓΟΥ-ΥΑΝΟΤΟΣ ΕΛΡΑΨΕΝ, "Polygnôtos drew [me.]" the lower eyelashes of the bulls are indicated by single strokes; the tripods have large *ôta* or handles; behind each is a Doric column; 2. a bearded figure, perhaps Zeus, standing, clad in a talaric *chitôn* and mantle and resting his right hand on a wand divided by rings at regular intervals; before him stands a female figure offering a libation; she wears an embroidered talaric *chitôn* and *peplos*, and holds out a *phialê* in her left hand, having the *oinochoê* in her right; her hair is bound with the *sphendonê*; behind her a male figure bearded, and wearing a mantle which leaves his right arm and shoulder uncovered; he advances his right hand as if slightly surprized and carries a staff, *baktron*, sloped over his left arm; behind him a female figure clad in a talaric *chitôn* and *peplos*.

756. Hydria. cxl. 1 ft. 3 in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; contest of Hêraklês with Amazons; the hero springs forward to despatch with his club an Amazon prostrate before him and whom he seizes by the throat; a second Amazon on horseback, probably Andromachê, advances to the rescue of her fallen companion, spear in hand; behind Hêraklês two other Amazons retreating, one blowing a trumpet, the other on horseback; Hêraklês is beardless and wears the lion's skin knotted round his neck; the Amazon who has fallen before him is armed with a cuirass under which is a *chitôn* reaching to the hips, an Argolic buckler, and a falchion, *kopis*, which she holds in her right hand; she has lost her helmet, which lies on the ground at some distance behind her; blood flows from a wound in her breast; the mounted Amazon behind her wears a Phrygian cap with long flaps hanging down to the waist, a tight-fitting jerkin and *anaxyrides*, both embroidered; at her left side is a quiver ornamented with a Mæander pattern, and with a wing attached to the mouth; with her left hand she has shortened her left rein in order to wheel her horse round; with her right she raises her spear against Hêrakles; the Amazon blow-

ing the trumpet is armed with a helmet, a cuirass under which is an embroidered *chitôn* reaching to the hips and an Argolic buckler with the device of a winged *phallus*; from the lower side of the shield hangs a square piece of drapery, the *laisêion*, indented at the bottom and with an eye painted on it; from her shoulders hangs a *chlamys*; the mounted Amazon retreating before this figure is armed with a helmet, an Argolic buckler with the device of a lion preparing to spring, and greaves; behind her an Argolic buckler lying on the ground; the helmets of these Amazons are crested, have cheek-pieces and cover the back of the neck. *H.*

D'Hancarville, IV, Pl. 50.

757. HYDRIA. CXL. 1 ft. $4\frac{8}{10}$ in. Design red on a black ground; contest of Hêraklês with the Nemean lion; the hero is bearded and naked, wearing a sword at his left side; kneeling on the ground he has locked the lion's head between his arms, gaining a fulcrum by pressing his own head against the left shoulder of the animal; his *chlamys* hangs from the branch of a tree in the background of this group; behind Hêrakles Iolaos seated on a cube; he wears a helmet, drapery is twisted round his loins, and a *chlamys* hangs from his shoulders; in his left hand is a spear held erect; behind Iolaos another warrior stands turned away from the contest, resting his spear on the cube on which he has been seated; he wears a helmet, a cuirass, greaves and an Argolic buckler with the device of two dolphins, from which hangs a *laisêion* fringed at the bottom; behind the lion is Pallas Athênê, seated on a cube; she wears a talaric *chitôn* and *peplos* and is armed with a helmet, crested and with a frontal ridge, an Argolic buckler with the device of a serpent, and a spear; behind her another warrior standing; he is armed with a helmet, cuirass, spear and Argolic buckler which bears the device of a parsley leaf and has a *laisêion* ornamented with a waved line and fringed at the bottom; all three warriors are bearded, their helmets are crested, have cheek-pieces and cover the back of the neck; over the combat, HOΓAIS [K]AVOS, "the boy is noble," from right to left; behind Pallas Athênê, KAVOS; above the head of Iolaos, HO ΓAVIS? and in front of the standing figure behind him, KAAE; on the bottom of the foot incised characters, Pl. B. 757. *Vulci. C.**

No. 549.

758. ———— CXL. 1 ft. $3\frac{9}{10}$ in. Design red on a black

ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; Gigantomachia; on the left Pallas Athênê dispatching Enkelados, and on the right Zeus engaged with Porphyriôn; Pallas Athenê is piercing Enkelados in the side with her spear while with her left hand she seizes the crest of his helmet; she is armed with a helmet and the ægis which envelopes her breast and which she extends over her left arm as a shield; she wears an embroidered, talaric *chitôn* over which hang down the *pteruges* of an upper garment nearly to the ancles; her helmet is crested, has a frontal ridge, and covers the back of the neck; in the centre of her ægis is the Medusa's head; Enkelados is bearded; his face turned to the front; he wears a crested helmet with cheek-pieces, an Argolic buckler, a spear, and a cuirass from which hang *pteruges* and under which is a *chitôn* reaching to the hips and cut in deep indentations at the edge; blood flows from wounds in his chest, his side, and his left thigh; in the group on the right Zeus has placed his left hand on the shoulder of Porphyriôn raising the thunderbolt in his right to smite him with; he is bearded and has long hair looped up with a diadem, with a single tress falling behind the ear; he wears a *chitôn* reaching to the hips and deeply indented at the edges; a bordered *chlamys* hangs from his shoulders; Porphyriôn turns round as he falls, still supporting with both hands above his head an immense rock on which is a plane leaf marked in dotted lines; he wears a helmet with cheek-pieces, his hair falls in tresses, his beard in ringlets; round his neck is knotted the skin of a lynx, the head and fore-paws of which hang behind him in the air; blood flows from a wound in the giant's right shoulder; on the bottom of the foot incised characters, Pl. B. 758. *Vulci.*

Dur. No. 2. Lenormant et De Witte, Mon. Céram. I, Pl. 3.

759. KANTHAROS. CLVII. $8\frac{2}{10}$ in by $7\frac{1}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; 1. the *quadriga* of Achilles; Automedôn, clad in a talaric *chitôn* with a Bœotian shield slung at his back and a spear in his right hand, is driving the chariot; he is beardless, on his shield the device of an ivy-branch; the horses are preparing to start; their collars, *lepadna*, are notched on the lower edge, so as to form a row of arches, the cusp of each arch terminating in an antefixal ornament; Achilles advances rapidly towards the horses' heads; he is armed with a Corinthian, crested helmet, a spear, greaves and an

Argolic buckler with the hinder part of a horse for device, round which is inscribed ΑΣΝΟΕ, from right to left; 2. the *quadriga* of Penthesilea driven at full speed by her charioteer who is clad in a talaric *chitôn* girt round the waist, and wears a *pelta* hung at her left side; her hair is short and bound with a diadem; she holds the reins with both hands and the goad in her right; the reins pass over the *hestôr* or yoke-pin, which is of a singular shape, rising to a great height out of a globe, between which are two shorter arms or branches; at the side of the chariot Penthesilea running in an opposite direction and hurling her spear; she wears a helmet and a *chitôn* reaching to the hips; on her left arm a Bœotian buckler with the device of a cock; her helmet is crested, has cheek-pieces and covers the back of the neck.

760. Kyathis. cxlii. $7\frac{4}{10}$ by 5 in. Design red on a black ground, the main outlines drawn in black with accessories in crimson, the inner markings faintly traced in brown; the death of Achilles who has fallen on his right knee supporting himself on his right hand; blood flows from a wound in his back; he is armed with a helmet, an Argolic buckler and greaves; his hair falls down his back in long ringlets; before him Paris, who has just shot off an arrow and is aiming another at Ajax advancing from the other side to the rescue of Achilles; Paris is accoutred in a Phrygian cap with flaps hanging over his shoulders, a leopard's skin thrown over his left arm as a shield; his bow and a quiver hang at his left side; Ajax, who is slightly bearded, is armed with a helmet, a Bœotian shield, a spear, a sword hung at his left side, and greaves; his helmet and that of Achilles are crested, have cheek-pieces and cover the back of the neck; behind Paris [ΗΟΡ]ΑΙΣ, above Achilles, ΚΑΛΟΣ, behind, ΝΑΙΧΙ; "indeed [the boy is] beautiful;" the handle of this cup is surmounted by an ivy bud. *C.*

De Witte, Descr. No. 147.

761. Lêkythos. cxxxviii. $7\frac{7}{10}$ in. Design red on a black ground; terminal Hêrmes on a square base, bearded and ithyphallic, with something like spotted drapery hanging down over the breast; in front an altar beyond which is a Doric column with two tablets, *pinakes*, hanging, one on each side; on one is painted a dancing Satyr, on the other a term similar to the one which forms a principal object in the scene. *Nola. H.*

D'Hancarville, II, Pl. 72. Inghirami, Vasi Fittili, Tav. ccxxxvi. Christie, Disquisition, Pl. xvi, p. 97. Lenormant et De Witte, Mon. Céram. iii, Pl. 79.

762. LÊKYTHOS. CXXXVIII. $7\frac{9}{10}$ in. Design red on a black ground; naked youthful figure on horseback, in his right hand a forked stick; the reins of the horse are painted in crimson; *Magna Græcia.*

Dur. No. 697.

763. ——— CXXXVIII. $6\frac{9}{10}$ in. Design red on a black ground; part of a toilet scene; a female figure, wearing a talaric *chitôn* with sleeves and a *peplos*, and having her hair looped up under a diadem, stands holding out in both hands a band which she has just taken from a *calathus* on the ground behind her; on the wall above the *calathus* hangs a scarf; in front of her head, KAVE, "she is beautiful," from right to left.

764. ——— CXXXVIII. $6\frac{2}{10}$ in. Design red on a black ground; part of a toilet scene; a female figure clad in a talaric *chitôn* and *peplos*, her hair gathered into a knot behind, is moving towards a *calathus*, holding out in her right hand an embroidered scarf and gathering up the skirt of her dress with her left. *Nola. H.*

765. ——— CXXXVIII. $5\frac{9}{10}$ in. Design black, red and white with incised lines on a black ground; Ulysses escaping from the cave of Polyphêmos, tied under the belly of a ram; he is beardless, and armed with a cuirass and a sword in his right hand; the ram is painted black, the horns, breast and *scrotum* white; above his back an illegible inscription. *C.*

De Witte, Descr. No. 151.

766. ——— CXXXVIII. $6\frac{3}{10}$ in. Design red on a black ground; a female figure clad in a talaric *chitôn* and *peplos* stands before a cube; with her right hand she plays with a ball, with her left she holds up the skirt of her *chitôn*; behind her hangs a scarf. *H.*

D'Hancarville, I, Pl. 90. Inghirami, Vasi Fittili, III, tav. 204.

767. ——— CXXXVIII. $4\frac{9}{10}$ in. Design red on a black ground; a winged Nikê making a libation from a *phialê* held in her right hand over an altar; she wears a cap, a talaric *chitôn* and a *peplos*. *H.*

D'Hancarville, IV, Pl. 54.

768. ——— CXXXVIII. $4\frac{8}{10}$ in. Design red on a black ground; a naked boy kneeling on his right knee, his arms outstretched as if to catch a ball. *Nola.*

Dur. No. 799.

769. Lêkythos. CXXXVIII. $4\frac{3}{10}$ in. Design red on a black ground; a female bust to the left, the hair nearly covered with a cap bound with an embroidered diadem; in front of the face three balls or pellets.

770 ——— CXXXVIII. $3\frac{9}{10}$ in. Design red on a black ground; a winged Nikê hovering over the ground before a Doric column; she wears a cap, a talaric *chitôn* and a *peplos*. *H.*

D'Hancarville, III, Pl. 55.

771. ——— CXXXVIII. $3\frac{1}{2}$ in. Design red on a black ground; a female Sphinx seated with the left paw raised; the hair bound with a *sphendonê*. *H.*

772. ——— CXXXVIII. $3\frac{7}{10}$ in. Design red on a black ground; a female figure, clad in a talaric *chitôn* and *peplos*, leaning very much forward; in front, a Doric column also drawn out of the perpendicular; behind her a sash hanging up. *H.*

D'Hancarville, II, Pl. 53.

773. ——— CXXXVIII. $4\frac{1}{2}$ in. Design red on a black ground; a naked youthful athlete crouching forward, preparing to vault over a *stêlê*. *H.*

D'Hancarville, III, Pl. 92. Krause, Gymnast. u. Agon. d. Hell. II, taf. 9, fig. 23.

774. ——— CXXXVIII. $4\frac{3}{10}$ in. Design red on a black ground; a winged Erôs hovering over the ground with outstretched hands as if pursuing something. *H.*

775. ——— CXXXVIII. $4\frac{3}{10}$ in. Design red on a black ground; a winged Nikê walking towards a Doric column; she wears a cap, a talaric *chitôn* and a *peplos*, and holds up the skirt of her drapery with her left hand.

776. ——— CXXXVIII. $4\frac{3}{10}$ in. Design red on a black ground; a winged Nikê standing with her right arm extended before her; she wears a cap, a talaric *chitôn* with sleeves and a *peplos*.

777. ——— CXXXVIII. $4\frac{4}{10}$ in. Design red on a black ground; a female Sphinx seated to the left. *H.*

778. ——— CXXXVIII. $4\frac{1}{2}$ in. Design red on a black ground; a naked boy crouching down and playing with the *astragali*. *Nola.*

Dur. No. 801.

779. Lêkythos. cxxxviii. $5\frac{4}{10}$ in. Design red on a black ground; a female figure running and looking back, stretching out her right hand behind her, and holding in her left hand a branch; she wears a cap, a talaric *chitôn* and a *peplos*. *H.*

D'Hancarville, I, Pl. 57.

780. ——— cxxxviii. $6\frac{1}{10}$ in. Design red on a black ground; a winged Nikê hovering in the air, holding out in both hands a *pyxis* ornamented with a double Mæander border between which is a band of black pellets; she wears a cap, a talaric *chitôn* with sleeves and an embroidered *peplos*.

781. ——— cxxxviii. $6\frac{7}{10}$ in. Design red on a black ground; a winged Nikê flying towards an altar with outstretched arms as if holding a wreath; her hair is gathered up into a knot behind; she wears a talaric *chitôn* over which is an upper garment with sleeves falling as low as the hips; the altar is ornamented with a Mæander moulding.

782. ——— cxxxviii. $7\frac{5}{10}$ in. Design red on a black ground; Pegasus to the right preparing to spring forward; in front of his head . . HΛ . . ΛΛO . . " Pêgasos ?"

783. Amphora. clv. 1 ft. $\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; an assemblage of divinities ranged round the vase with Zeus in the centre of the composition seated on his throne; his hair is wreathed with myrtle and falls in tresses on his shoulders, his beard long and pointed; he wears a talaric, embroidered *chitôn* with sleeves and a *peplos*; in his right hand he holds up a painted *phialê*, his left rests on a sceptre; from the throne hangs embroidered drapery; before him stands Artemis holding out an *oinochoê* to be filled by Apollo Citharœdus who stands opposite to her; she wears earrings, a talaric, embroidered *chitôn* and a *peplos*; her hair is bound with a radiated diadem and falls over her shoulders in a tress of which the ends are bound with a net; Apollo is pouring wine into her *oinochoê* from a painted *phialê* held in his right hand; his hair is laurelled and flows in tresses down his back; he wears an embroidered, talaric *chitôn* with sleeves and a bordered *peplos*; with his left hand he plays on the heptachord lyre which is attached to his left arm by a strap and from which drapery and the string of the *plectrum* hang down; behind him a winged Nikê moving forward with her left hand raised; her hair falls down her back and is bound with a diadem; she wears an

embroidered, talaric *chitôn* over which is a garment reaching to the waist with *pteruges* falling nearly to the ground; on the other side of the scene, the first figure behind Zeus is either Hêra or Artemis, who stands, raising her right hand behind his head; she wears a talaric *chitôn* and *peplos*; her hair, bound with a diadem, falls in a club behind, the ends of which are covered with a net; this figure is placed behind the handle of the vase; behind her the first figure on the reverse is Hermês moving away from Zeus, but looking back at him with his right hand raised; his hair is wreathed with myrtle and falls in tresses, his beard is long and pointed; he wears the *petasus* hanging at his back, a *chitôn* reaching to the hips over which is a bordered *chlamys*, and *talaria*; next to him Hecatê with a torch in each hand, moving in a contrary direction to Hermês but looking the other way towards Dionysos; she wears earrings, a talaric *chitôn* and a *peplos*; her hair is bound with a diadem and falls in tresses over her shoulders; behind her Dionysos standing with the *thyrsus* in his left and the *kantharos*, from which wine is flowing, in his right hand; his hair is ivy crowned and falls in tresses over his shoulders, his beard is long and pointed; he looks towards Hecatê; on the bottom of the foot an incised character, Pl. B. 783. *Vulci.*

Dur. No. 17.

784. AMPHORA. CLV. 4 ft. 1½ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; 1. Thêseus capturing the bull of Marathon; the hero is naked, his long hair is gathered up behind a narrow diadem in the androgynous knot, and symmetrically arranged in curls over his forehead; he is throwing the bull on his side by means of two cords, one attached to his head, the other to one hind leg; behind the bull a female figure clad in a talaric *chitôn* and a mantle which envelopes her arms; her long hair is bound with a diadem and falls in a club behind, the ends of which are covered with a net; the *petasus* of Thêseus hangs from a tree in the distance; behind him hang his sword and *chlamys*; 2. Thêseus killing Prokrustês; the hero wears a *chitôn* reaching to the hips and girt round the waist; his hair is symmetrically arranged in curls over his forehead and bound with a myrtle wreath; armed with a *pelekys* in his right hand, he advances, extending his left hand to seize the robber; Prokrustês has fallen before him on his left knee on a sloping rock which he grasps

with his left hand, raising his right hand as if to avert the blow; behind him a female figure, wearing a talaric *chitôn* with sleeves and a *peplos*, stretches forward her right hand as if to implore mercy from the victor; her long hair is looped up behind under a diadem; behind Thêseus a tree from which hangs his *chlamys*; above the heads of the figures, KAVOS. *Vulci. C.**

No. 1492.

785. AMPHORA. CLV. 1 ft. $1\frac{7}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in brown with accessories in crimson; 1. Ulysses and the Sirens; he is tied to the mast of his ship which is represented passing between two rocks on either of which stands a Siren; a third Siren flies downward from the rocks towards the rowers; each of the Sirens is represented with the body of a bird with large claws, terminating in a female head; they have long hair bound with the *sphendonê* and falling in a single tress in front of the ear; over the one on the left side, HIMEPOΓA, "Himeropa;" on the side of the ship are seven row-locks and six oars, though the heads of only four rowers are visible; the mast has a single sail which is reeved up and has many ropes attached to the yard; the prow terminates in a fish's head with a large eye, and is surmounted by a planked quarterdeck; the steersman is seated in the stern, having one of the two rudders in his left hand and giving the word of command to the rowers with his right; his body is naked to the waist; from the *aphlaston* hangs an embroidered and fringed pennon, *tainia*; Ulysses is naked and stands against the mast with his hands bound to it and his head upturned towards the Sirens; he wears a myrtle wreath, his beard is long and pointed; in front of him, ƆVVSEVS "Olysseus;" all the crew are bearded; the steersman and two of the rowers wear myrtle wreaths, the other two diadems; the strokesman of the ship turns his head round to the prow; 2. three youthful figures, Erôs, Pothos and Himeros flying over the land; the foremost holds in his hands a sash ornamented with the Mæander pattern; above him, HIMEPOS, "Himeros;" he looks round to regard the next, Pothos, who holds in both hands an untied wreath, above his head, KAVOS; the third, Erôs, holds a hare by the ears in his right hand, clapping it on the hind legs with his left; behind him, KA^OS; each of these figures is naked, with large wings, and hair rolled up behind under a diadem and falling

in front of the ear in parallel ringlets; on the bottom of the foot an incised character, Pl. B. 785. *Vulci. C.**

No. 829. Monum. dell' Inst. Arch. I, Tav. 8.

786. KRATÊR. CLIII. 1 ft. $3\frac{9}{10}$ in. by 1 ft. $5\frac{4}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; Akamas and Dêmophôn conducting Aithra back from Troy; Dêmophôn goes first, turning round to Aithra and leading her by the left wrist; Akamas follows looking back as if to guard against surprize; both warriors are bearded and have long hair falling in tresses; they are armed with helmets, cuirasses of scales from which *pteruges* hang over the loins, Argolic bucklers, swords and spears; under their cuirasses they wear *chitôns* reaching half way down the thigh; from their shoulders hangs the *chlamys*; the helmet of Dêmophôn is crested, has a frontal ridge and cheek pieces, and covers the back of the neck; on his Argolic buckler the device painted in black of a Centaur brandishing the branch of a tree held in both hands behind his back; he wears greaves ornamented with volutes; over his shield his name, ΔΕΜΟ-ΦΟΝ; the helmet of Akamas is crested and Corinthian; on his shield the device of a Pegasus springing, on a black ground within a red *antyx*; behind his head his name, ΑΚΑΜΑΣ; Aithra, who is represented with aged features and gait, wears a *kekryphalos* under which nearly all her hair is gathered, and a talaric *chitôn* with sleeves; over this are an upper garment of which the *pteruges* fall below the knee, and a *peplos*; she supports her aged steps with a staff held in her right hand; her *chitôn* is stippled with dots perhaps intended to represent wool, and has a broad black stripe running down the sides and forming the border at the edges; in front of her face her name, ΑΕΘΡΑ; 2. contest of Apollo and Hêraklês for the tripod; the hero, who has seized the tripod with his left hand, endeavours to wrench it from the grasp of Apollo, turning round to deal him a blow with his club; the god retains his hold on the tripod with his left hand, while with his right he grasps the uplifted club of Hêraklês; Apollo has long hair looped up behind with a laurel wreath with a single ringlet hanging down behind the ear and a few clustering curls in front of it; Hêraklês wears a diadem; his hair and beard grow in short, crisp curls; at the side of the combatants a hind starting back in terror at the menacing attitude of Hêraklês; the eye-lashes of both figures in this scene are indi-

cated by separate strokes; the tripod has very large *ôta* or ears; at the bottom of the foot an incised character, Pl. B. 786. *Vulci.*

Dur. No. 411. Mon. dell' Inst. Arch. II, Pl. 25, 6.

786.* KRATÊR. LXXXVIII. 2 ft. $1\frac{3}{10}$ in. by 1 ft. $6\frac{4}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. Combat of Achilles and Memnôn in the presence of Thetis and Aurora; on the left advances Achilles, spear in hand, and armed with a helmet, an Argolic buckler and a sword hung at his left side; he is beardless, his helmet is crested, has cheek-pieces and covers the back of the neck; in front of his knee, AXIVVEYS; Memnôn rushes forward from the opposite side with his sword drawn for the attack; a second sword hangs at his left side; he is armed with a helmet and an Argolic buckler with the device of a bull's head; his helmet is similar to that of Achilles but has the cheek-pieces turned up; he is bearded, in front of his face his name, MEMNON, from right to left; behind Achilles his mother Thetis encouraging him with the movement of her hand, and behind Memnôn his mother Aurora or Hêôs stretching out her right hand as if to protect him, and raising her left hand to her head as if to tear her hair in despair; both wear armlets, talaric *chitôns*, and *pepli* which hang in long *pteruges*; Thetis has her yellow hair bound with a diadem, the ends of the tresses being gathered up under a net behind; her *chitôn* is bordered by a narrow wavy line; in front of her, her name, ΘETIS; Aurora has her hair bound with a diadem and falling in tresses on her neck; her *chitôn* is embroidered, encircled with a fringe below the knee and bordered by two wavy lines at the bottom; under her right arm her name, HEOS; 2. rev. combat of Achilles and Hector in the presence of Pallas Athênê and Apollo; on the left Achilles rushes forward, spear in hand, to dispatch his antagonist who is falling, wounded in the right breast and the left thigh, and feebly endeavours to ward off with his spear the thrust of Achilles; both warriors are armed with helmets, Argolic bucklers, swords and spears; their helmets are crested, have cheek-pieces and cover the back of the neck; Hector is bearded, Achilles beardless; in in front of the shield of Achilles his name, AXIVVEVS; in front of the right thigh of Hector his name, HEKTOP, from right to left; behind Achilles Pallas Athênê stretching out her left arm to encourage him; she is armed with

a helmet, and the ægis which covers her left arm; she wears armlets, a talaric *chitôn* and a *peplos* which falls in long *pteruges*; her *chitôn* is embroidered and encircled with a fringe at the knee; in front of her left hand, ΑΘΕΝΑΙΑ; behind Hector, Apollo, looking back as he retreats from the scene and holding out an arrow towards the Trojan hero; he is beardless, his long yellow hair is bound with a narrow diadem; he wears a *peplos*; in his left hand his bow strung, at his back his quiver; in front of him his name, ΑΠΟΥΥΟΝ, from right to left; on the bottom of the foot incised characters, Pl. B. 786.*

Gerhard, Auserl. Vasenb. Taf. CCIV.

787. AMPHORA. CLV. 1 ft. $2\frac{4}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. judgement of Paris; in front of the three goddesses Hermês advances towards Paris placing his right hand on his shoulder and touching him with his *caduceus*; Paris has long hair flowing down his neck behind and bound with a wreath, and wears a mantle bordered with black, which is thrown over the left shoulder, leaving the right arm and side uncovered; in his left hand the heptachord *chelys*; he stands in a half retreating attitude resting his right hand against his side; behind him the rock of Mount Ida, in front of which is a sheep slightly sketched in brown; Hermês has a long pointed beard and long hair, looped up behind under a myrtle wreath with a single tress falling behind the ear; he wears a *chitôn* reaching to the hips, and a *chlamys* bordered with black; the *petasus* hangs at his back; on his feet are *talaria* laced halfway up the leg, with the honeysuckle ornament embroidered on the instep; behind Hermês stands Hêra raising her right hand as if addressing Paris and holding a sceptre in the left; her head is surmounted by a *mitra* ornamented with two rows of the Mæander pattern, her hair flows down her back; she wears a talaric *chitôn* with sleeves and a *peplos*; behind Hêra Pallas Athênê turning round to Aphroditê behind her; her hair is bound with a diadem and flows down her neck, the ends of the tresses being gathered under a sack; her diadem is embroidered and is tied behind in a bow with very large ends; she is armed with the ægis and her spear, which she holds in her left hand, placing her right hand on her breast; she wears a necklace, a talaric *chitôn* bordered with black, over which

falls a fold to the hips, and an upper garment bordered with black and reaching to the waist; from her shoulders hangs a *chlamys*; behind her Aphroditê holding up in her right hand a flower; she wears a talaric *chitôn* with sleeves and a *peplos* bordered with black; her hair falls down her back and is bound with a radiated diadem; 2. Poseidôn, Nikê, Dionysos; Poseidôn stands on the left holding out a *phialê* to receive a libation from Nikê; he has long hair bound with a diadem and a long, pointed beard; he wears a talaric *chitôn* with sleeves and a *peplos*; in his left hand he holds a dolphin and his trident; Nikê is winged, and wears a talaric *chitôn* with sleeves over which falls a garment reaching to the hips and an upper fold or garment reaching to the waist; her head is bound with a narrow diadem wound round the crown and crossed over the hair behind; in her right hand she holds an *oinochoê*, in her left a *phialê*; behind her Dionysos moving away but looking back at Poseidôn; he holds in his right hand the *kantharos*, in his left the *thyrsus*; his hair, ivy-crowned, flows down his back, his beard is long and pointed; he wears a talaric *chitôn* with sleeves and a *peplos*. *C.*

De Witte, Descr. No. 130. Gerhard, Auserl. Vasenb. Taf. CLXXIV.

788. AMPHORA. CLV. $12\frac{7}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. Dionysos holding in his hands the two halves of a kid which he has just torn asunder; his hair, ivy-crowned, flows in tresses; his beard is long and pointed; he wears a *chitôn* girt up to the knees, over which an upper garment with sleeves falls in folds over the girdle; on his feet are *endromides* coming half way up the leg, laced in front from the toe upwards and with flaps turned over at the top; round his neck is knotted a panther's skin, *pardalis*; 2. the Satyr Kômos standing, playing on the double flutes; his hair, ivy-crowned, falls in ringlets behind, he is bald on the forehead; his beard is long and pointed; in front of his face, KOM[OΣ], "Kômos." *Vulci.*

Dur. No. 87.

788.* ———— CLV. 1 ft. $1\frac{6}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. Gigantomachia; Dionysos attacking with his spear two Giants, probably Eurytos and Rhoitos, one of whom has fallen before him; the god is ivy-crowned with a single tress of hair fall-

ing behind the ear; his beard is long and pointed; he wears a *chitôn* reaching to the hips and gathered up under his girdle; from his shoulders hangs a panther's skin knotted round his neck; on his feet are boots, *endromides*, made of panther's skin, reaching halfway up the calf and with flaps turning over; in his left hand he holds the *kantharos* and two ivy-branches; the skirt of his *chitôn* is encircled by a row of dots; he has wounded the fallen Giant under the right arm and is about to transfix him with his spear; a second Giant advances from behind to the rescue of his companion, and threatens Dionysos with his spear; the fallen Giant is armed with a helmet, cuirass, Argolic buckler and a sword which he holds in his right hand, wearing the scabbard at his left side; under his cuirass is a *chitôn*; his sword is a kind of falchion, *kopis*, with a long curved handle studded with nails; the panther of Dionysos has fastened on his right shoulder, rendering his sword arm powerless; blood flows from a wound in his right side and from his right thigh; his companion is armed with a helmet, an Argolic buckler, a cuirass, greaves and a spear; on his shield part only of the device, a lion walking, is visible; at the back of his cuirass a horizontal strap or bar passes across the shoulders; both Giants are bearded and have hair falling in tresses; their helmets are crested, have cheek-pieces and cover the back of the neck, the skull cap being painted black; under their cuirasses they wear *pteruges* to protect the loins and *chitôns* reaching to the hips; 2. rev. Apollo attacking with his sword two Giants; he is beardless, his long hair is rolled up behind, a single tress hangs down behind the ear; he wears a *chitôn* with sleeves, over which is a *peplos* with a black border studded with little black balls at regular intervals; his sword is a kind of falchion; he holds the scabbard in his left hand, dealing a blow at a Giant, probably Ephialtês, whom he has already wounded in the throat; his antagonist, who is giving way before him, draws back his right arm to hurl a stone; behind, a second Giant, who heaves a rock over his head with both hands; both Giants are bearded and have hair falling in tresses; they wear panthers' skins knotted round the neck; the one who is falling before Apollo has a Corinthian helmet, crested, the skull cap being left black; on the bottom of the foot incised characters, Pl. B. 788.* *Vulci.*

Dur. No. 121. Gerhard, Auserl. Vasenb. Taf. LXIV.

789. AMPHORA. CLV. $10\frac{9}{10}$ in. Design red on a black

ground with accessories in crimson; contest of Hêraklês with the Achelôos; the river god is represented with a Satyr's head and long bull's horns on his forehead; his form, human to the waist, terminates in a fish's tail; his hair falls down his back, his beard is long and pointed; Hêraklês is naked and bearded, his hair wreathed with myrtle; with his right hand he has seized Achelôos by the left horn and, bending round, grasps his throat with his left hand, passing his left leg over the back of the monster, in order that he may bestride him; Achelôos vainly endeavours to disengage himself by grasping the two wrists of Hêraklês; behind the right elbow of the hero, HEPA-KVE; in front of Achelôos, AXEVOIO, both names from right to left, and above the group, ΦANΦ . . .EΠOIEI, "Panthaios, made [me];" 2. the Satyr, Kômos, or the Seilênos, Marsyas, playing on the double flutes accompanied by the Nymph, Oreithyia, who plays on the *krotala*; the Satyr is ivy-crowned and bearded; he raises his left foot to beat time; all his figure except his head and the mouthpiece of his pipes appears to be restored; Oreithyia wears a conical cap wreathed with ivy, earrings, a talaric *chitôn*, a *peplos* and a panther's skin knotted round her neck; her hair hangs in parallel ringlets on her cheek, her *chitôn* is encircled halfway up the leg by a black line; in her right hand she holds a branch, flourishing the *krotala* with her left and advancing as if dancing; behind her, OPEIΘVA, "Oreithyia" from right to left; on the bottom of the foot incised characters, Pl. B. 789. *Cervetri.*

Birch, Trans. Roy. Soc. of Lit. New series, 8vo. Lond. 1843. I, p. 100. Gerhard, Auserl. Vasenb. Taf. cxv. Panofka, Namen der Vasenbildner, in Abhandl. d. k. Akad. d. Wiss. Berlin, 1848. p. p. 153-241, Taf. v.

790. AMPHORA. CXXXVI. 2 ft. 1 in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Dionysos, Briachos and Erophyllê; Dionysos stands in the centre of the group, his hair is ivy-crowned, flows down his back and, like that of the other two figures in this scene, is *bostruchoeidês* or clustered in small curls on the forehead so as to imitate bunches of grapes; his beard is long and pointed; he wears a talaric *chitôn* with sleeves, over which is an embroidered *peplos*; in his right hand he holds the *kantharos*, over the left shoulder a vine; in front of his body, ΔIONVSOS; Erophyllê advances towards him, holding out in her right hand a snake with its head pointed upwards and its tongue projecting, in her left she holds a branch;

she wears a talaric *chitôn* drawn up in a fold under the girdle, and with looped up sleeves; her hair, ivy-crowned, flows down her back and on her shoulders; behind her, EPOΦVVV[E], "Erophyllê;" behind Dionysos the Satyr Briachos, gathering a bunch of grapes from the vine branch on the shoulder of the God; his hair, ivy-crowned, flows down his back, his beard is long and pointed; behind him, BPIAXOS, from right to left; the grapes and the clustering curls of these figures are slightly raised in relief, being painted in a thick black pigment; 2. rev. Hippaichmos and Seragyê; Hippaichmos stands by his horse holding the bridle; he is armed with a crested, Corinthian helmet, an Argolic buckler with the device of a lion rampant, greaves and a spear, and wears a *chlamys*; he is slightly bearded and has long hair; above and behind him, HI ΓΓAIXMOS, "Hippaichmos;" before him the Amazon Seragyê; she is accoutred with a Phrygian cap wreathed with myrtle, an embroidered *chitôn* with sleeves, reaching to the hips and girt round the waist, and greaves; in her right hand she holds a wand, in her left a bow, at her left side hangs her quiver; in front of her SEPAΛVE, "Seragyê;" *Vulci.* *C*.

No. 1005.

791. Amphora. cxxxvi. 2 ft. 4 in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Apollo Citharœdus, Artemis and Lêtô; Apollo Citharœdus stands in the centre playing on the heptachord lyre with the *plectrum*; his long hair is looped up behind with a diadem wound twice round his head; he wears a talaric *chitôn* with sleeves and a *peplos*; from the lyre, which is attached by a strap to his left arm, hangs embroidered drapery; in front of him over the head of Artemis, AΓOVVON[O]S; the goddess stands before him, raising her right arm to her shoulder and holding up the skirt of her drapery with the left; her hair is nearly covered by a cap, over her forehead is the *sphendonê*; she wears earrings, armlets, a talaric *chitôn* with sleeves, a *peplos*, and a panther's skin thrown over her shoulders; at her back hangs her quiver, *gôrytos*; at her feet a panther; behind Apollo Lêtô, holding up in her left hand the tendril of some plant, with another tendril in her right hand; she wears a necklace, armlets, a talaric *chitôn* with sleeves and a *peplos*; her head-dress is similar to that of Artemis; at her feet a hind looking towards

her; 2. rev. three naked youths practising gymnastic exercises; the one in the centre holds in both hands a wand, with which he appears to be about to mark the line, *skamma*, to be reached in leaping; the youth on the left, who has his back to the spectator, turns round towards his companion, raising his right arm, and bearing a *diskos* on his left shoulder; the figure on the right, who also has his back to the spectator, looks round at his companions as he turns from them, and winds round the fingers of his left hand the thongs, *himantes* for the *pygmê* or boxing match; the ends hang down to his feet; behind this figure, VA... AMAS "Laodamas?" above the head of the central figure, KAVOS, at his right side, AVVON, "Aulôn," from right to left; on the bottom of the foot incised and painted characters, Pl. B. 791. *Vulci. C*.*

No. 1894.

792. AMPHORA. CXXXVI. 2 ft. 1 in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. a youthful figure draped like Apollo Citharœdus and playing on the heptachord lyre with the *plectrum*; on either side a youthful figure stands listening to the music and holding a staff, *baktron*; the central figure is beardless; his hair is wreathed with myrtle and falls in ringlets on his neck and cheek; he wears a talaric *chitôn* and *peplos*; his lyre is attached to the left arm by a strap; embroidered drapery hangs from it; in front of him, EOΓOΓAEPIIP; the two youthful by-standers are both slightly bearded, their hair is wreathed with myrtle; they wear mantles; that of the figure in front is drawn over the head like a veil, and envelopes his left arm; the figure behind has the right arm and shoulder free; he holds his staff in the left hand; in front of him, ONMAOΓAEIΛO; behind, ΓO . . . behind the other figure, XOΓAOΓ; 2. rev. a youthful warrior standing between two other figures; in front of him stands a warrior in Phrygian attire, behind, an aged figure leaning on his staff; the youthful warrior is armed in the Greek panoply with a Corinthian, crested helmet, and an Argolic buckler with the device of a snake; from his cuirass hang straps or *pteruges*, below which is a *chitôn* reaching to the hip; his long hair is looped up under his helmet with a diadem; at his feet a hound with a collar round his neck lying down; the figure before him is bearded and accoutred with a Phrygian cap, a tight fitting jerkin and *anaxyrides*, both embroidered, and *endromides* reaching half-

way up the leg; at his left side is a quiver from which hangs a wing; the ends of his cap hang over his breast, in his left hand he holds his bow strung, in his right an Amazonian single-edged battle axe, probably the *sagaris*; the aged figure behind the warrior is bald on the forehead; his beard and hair are black; he wears a diadem and a mantle drawn over the back of the head, his right hand is raised to his face; behind him, ΙΟΓΟΙΜ; in front of him, ΙΟΓΙ ΤΟΤΕΟΓΟΕΝΔΙ; behind the Phrygian figure, ΟΙΕΡΟΛΙ; between the warrior and the Phrygian figure in two lines, ΟΝΕΙ ΤΟΓΟΙΟ; below, ΕΓΟΙ, from right to left, ΕΟΙS, perhaps for ΕΓΟΙΕSΕΝ; if we suppose the four last inscriptions to be barbarously written, they may be interpreted, "Oneitopoios, the son of Hieron, made [me];" on the neck of this vase are rivet holes shewing that it has been anciently repaired. *Vulci. C.**

No. 1112.

793. Amphora. cxxxvi. 2 ft. 8 in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. contest of Hêraklês and Apollo for the tripod; the hero, who has seized the tripod with his left hand, is about to deal Apollo a blow with the club in his right; the god, who also grasps the tripod with his left hand, passes his right hand round to take an arrow from the quiver which hangs at his left side; Hêraklês is bearded and wears a diadem; between his legs, ΔΕΧΙΟΙ, "receive the blow," the exclamation of Hêraklês as he strikes; Apollo has long hair looped up with a diadem and falling in ringlets on his cheek; between his legs, Α[ΓΟV]VΟΝ; behind him Artemis advancing to his assistance; she wears an embroidered cap with a *sphendonê* over the forehead, a *schistos chitôn* with looped up sleeves, girt up so as to leave the right thigh bare; over this is a *peplos* or *chlamys* hanging down in *pteruges* behind; she stretches forward her left arm as if to shoot, and with her right hand draws an arrow from her quiver; in front of her, ΑΡΤ ΕΜΙS; behind Hêrakles stands Pallas Athênê, holding in her right hand a spear, in her left a helmet; her long hair is looped up behind under a diadem wound three times round the head; she wears the ægis, a talaric *chitôn* with looped up sleeves and over it the *peplos* or some outer garment falling in *pteruges*; the ridge of her helmet in which the crest is placed is ornamented with the Mæander pattern; in front of her, ΑΘΕΝΑ [Ι] Α "Athênaia,"

ΓΑVΟΝ, "shake it," addressed by Pallas Athênê to Hêraklês as he wrests the tripod from his antagonist; the quiver of Apollo is covered with scales, that of Artemis is ornamented with a lozenge pattern; the tripod has large rings, *ôta*; 2. rev. a youthful warrior standing between an Amazon and an aged male figure; the youthful warrior is armed with a Corinthian, crested helmet, a cuirass, an Argolic buckler with the device of a crab, a sword hung at his left side and greaves; he wears a diadem and under his cuirass a *chitôn* reaching to the hips; he raises his right hand to the front of his helmet; the Amazon is accoutred with a Phrygian cap, with long flaps hanging over the breast, a tight-fitting, embroidered jerkin and *anaxyrides*, all in one, girt at the waist; a quiver hangs at her left side; she holds a single edged battle-axe, probably the *sagaris*, in her right hand, and a bow strung in her left; her hair falls in tresses from under her cap; a wing is attached to the mouth of her quiver; she is looking down towards a hound seated at the feet of the warrior which looks up at her; in front of her head, ΛΕΧΛΟΛΧ; behind, KISI; over the dog, ΧΛΕ.... SI, from right to left; the aged figure behind the warrior holds in his right hand a wand; his forehead is bald; his hair, which falls in long tresses, and his beard are black; he wears a myrtle wreath, a mantle drawn over the back of his head like a veil and sandals; in front of him, ΧΕΧΛΙΟΧΕΧΟΛ, behind, ΧVΕΙΟΓΧΙΟ. *Vulci. C.**

No. 1182.

794. Amphora with twisted handles. clviii. 1 ft. $10\frac{4}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Anacreon singing and playing on the heptachord *chelys* with the *plectrum*; he is bald on the forehead, his beard, which is long and pointed, and his hair are black; he wears a myrtle wreath and a bordered *chlamys*, the ends of which hang over his arms; he leans backward, throwing his head up as he sings and with his left foot advanced; behind him follows a little spaniel with a sharp nose and a curly tail; 2. rev. a youthful, male figure, probably Bathyllos, carrying on his left shoulder an *amphora*; he is moving to the right, his right hand resting against his side; he wears an ivy-wreath, a *chlamys* hangs over his left shoulder and right arm. *Vulci. C.**

No. 1671. Birch, Archæologia, xxxi, Pl. 4, p. 259.

795. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. $11\frac{6}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Hermês standing, wearing a *chitôn* reaching to the hips, the *chlamys* fastened on the right shoulder, *talaria*, made of skin, and the *petasus* hanging at his back; his long hair falls in tresses and is wreathed with laurel, his beard is long and pointed; he looks round to the right, advancing his right hand in the same direction, and holding out his *caduceus* in his left in the contrary direction, as if beckoning to Pallas Athênê on the reverse and shewing her the way, the two figures being probably a group taken from the larger composition of the Judgement of Paris; 2. rev. Pallas Athênê, standing, holding her spear in her left hand and in her right extended her helmet, which is high crested and has a frontal ridge, *geison*; her hair falls in long tresses; a diadem is twice wound round her head and has long ends hanging down; she wears a necklace, armlets and a talaric *chitôn* with sleeves, over which falls an upper garment with long *pteruges*; she is armed with the ægis which covers her breast; another fringe of serpents appears at the edge of her drapery on the right side, perhaps the fringe of the part of the ægis which falls down her back. *Nola. C.**

De Witte, Descr. No. 7. · Lenormant et De Witte, Mon. Céram. Pl. LXXVI.

796. ——— CLVIII. 1 ft. $7\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. Apollo and Artemis standing face to face, between them a palm tree; Apollo is beardless; his hair, wreathed with laurel, hangs in ringlets on his cheek, and in tresses, most of which are gathered up and the ends rolled up under a net at the back of his head, the rest fall on his shoulders; he wears a bordered *peplos* falling from the left shoulder to the feet, but leaving nearly all the upper part of the body uncovered; in his left hand he holds the heptachord *chelys* and a branch of laurel, in his right a *phialê* which he holds out to be filled from the *oinochoê* in the hand of Artemis; the goddess has her hair hanging down her back with the ends of the tresses gathered under a net; she wears a radiated diadem with long ends hanging in a loop behind, earrings, a small *peplos* or scarf with an embroidered border hanging over the arms and a talaric *chitôn* over which is an upper garment bordered and reaching to the hips, and bound

with a girdle at the waist and a Mæander border hanging over the arms; in her left hand she holds her bow and quiver, in her right the *oinochoê*; 2. rev. Dêmêtêr and Triptolemos standing face to face; Dêmêtêr has long hair falling down her neck and wears a broad diadem, a talaric *chitôn* with sleeves, and a *peplos*; her diadem is ornamented with dots arranged in trefoil; in her right hand she holds three ears of corn, in her left a torch; Triptolemos is beardless; his hair is wreathed with laurel and falls in ringlets on his cheek; he wears a mantle which falls to the feet, leaving his right arm and shoulder uncovered; in his left hand he holds a sceptre, round which is wound a dark spiral line; he appears to be listening to what Dêmêtêr is saying; on the bottom of the foot an incised character, Pl. B. 796.

796*. Amphora. clvi. 1 ft. 10 in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Dionysos looking back as he moves to the left, holding in his right hand a *kantharos*, in his left a vine branch and a knotted staff; his hair falls in long tresses, and is bound with an ivy-wreath, over which is a broad, embroidered diadem; he has a long pointed beard; he wears a talaric *chitôn* with looped up sleeves over which is an embroidered and bordered *peplos*; his *chitôn* is encircled about half way up the leg with a narrow black line; 2. rev. a female figure standing, holding in her right hand an *oinochoê*, in her left a torch; she has long hair looped up behind under a radiated and embroidered *sphendonê*; she wears earrings with three drops, *triglêna*, armlets and a talaric *chitôn* with sleeves, over which falls an embroidered and bordered upper fold or garment reaching in front to the waist and behind below the knees; her *chitôn* is encircled by a black line a little above the ancle, and richly embroidered with parallel bands of ornaments from the knee to the waist; the lowest of these three bands consists of the egg and tongue pattern, a row of dots arranged in quatrefoil, a row of inverted arches, the cusps terminating in balls; the next band is composed of a row of pellets, over which is a row of inverted arches with the cusps as before; between this and the last band a row of dots within rings; the last band consists of another row of arches with cusps as before, below, a row of crosses, the points tipped with balls, above, a row of dots arranged in trefoil; the clustering curls of the female figure

and the bunches of grapes on the vine of Dionysos on the obverse are raised in relief; on the bottom of the foot an incised character, Pl. B. 796.* *From the Pizzati collection.*

Inghirami, Vasi Fittili, IV, Tav. 347-8.

797. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. $6\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. a flute player, *aulêtêr*, standing on a plinth and playing on the double flutes; his hair is bound with a wreath; the *phorbeia* or mouthpiece is fastened over the crown and back of his head by two straps; he is slightly bearded and has clustering curls over the forehead thickly painted so as to appear in relief; he wears a talaric *chitôn* bordered and with an embroidered band round the skirt, a fringed and chequered upper garment reaching to the waist, and shoes tied over the instep; 2. rev. on another plinth, the judge in the musical contest to which the figure on the obverse relates; his hair is wreathed with myrtle, his beard long and pointed; he wears a mantle which envelopes his body to the feet, leaving the right arm and side uncovered; before him as if issuing from his mouth, HO ΔE ΛOTEN TYPI ZOI, "Let him play the flute," the order for the flute player on the reverse to begin; on the plinth, KAΛON EI, "Thou art [one] of the noble." *Vulci. C*.*

No. 1004.

798. ———— CLVIII. 1 ft. $7\frac{6}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; Anacreon playing on the heptachord *chelys* with the *plectrum*; he is bald on the forehead and ivy-crowned, his beard is long and flowing; under his left arm is a staff, *baktron*, a *chlamys* hangs from his arms, the ends floating behind; he holds the *chelys* against his side with his left wrist, touching the strings with the fingers of his left hand and holding the *plectrum* in his right hand; he looks behind him over his right shoulder at the figure of Bathyllos on the reverse, who advances towards him holding out a drinking cup (shape CXLV); he is crowned with laurel and slightly bearded; a *chlamys* hangs from his arms; in his right hand he holds by the middle and in a horizontal position a staff, *baktron*. *Vulci. C.**

No. 1429.

798.*AMPHORA. CLVI. 1 ft. $10\frac{2}{10}$ in. Design red on a

black ground, with accessories in white; 1. Dêmêtêr sending forth Triptolemos to sow corn; he is seated in a chariot to the wheels of which very tall wings are attached, and holds in his right hand a *phialê*, in his left a sceptre ornamented with a black spiral line; he is beardless and has long hair gathered up under a laurel wreath; the lower part of his body is enveloped in a *peplos*; before him stands Dêmêtêr, her head bound with a coif and a radiated diadem; she wears earrings, a talaric *chitôn* with sleeves and a *peplos*; in her right hand she holds an *oinochoê* from which she is about to pour out a parting cup of wine for Triptolemos, towards whom she looks; behind him Persephonê wearing an embroidered *opisthosphendonê*, a talaric *chitôn* with sleeves, bordered and embroidered, and a *peplos*; in her left hand she holds a sceptre ornamented with a black spiral line; in her right ears of corn; 2. rev. Dêmêtêr standing between Hestia and Persephonê: she wears a coif bound with a radiated diadem, a talaric *chitôn* and a *peplos*; in her right hand she holds a torch; facing her stands Hestia wearing a talaric *chitôn* and a mantle in which her hands are muffled; her long hair is looped up by a radiated diadem; behind Dêmêtêr and looking the same way is Persephonê holding in her right hand a sceptre; she wears a radiated diadem, a talaric *chitôn* and a *peplos*; all three wear earrings. *Bl.*

Bullet. de l'Acad. de Brux. vii, 2, p. 187, and for obv. Gerhard, Auserl. Vasenb. Taf. LXXV, Lenormant et De Witte, Mon. Céram. III, Pl. 1.

799. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. 6 in. Design red on a black ground, with accessories in crimson; Dionysos moving rapidly to the right and looking back at his youthful companion, Gelôs, on the reverse of the vase; his ivy-crowned hair falls in long tresses, his beard is long and pointed; he wears a talaric *chitôn* with sleeves, a *peplos* and *endromides*; the skirt of the *chitôn* is ornamented with a band of alternate bars and dots across the knees, and is tucked up so as to hang in festoons round the feet; in his left hand Dionysos holds the vine, in his right an *oinochoê*; Gelôs is playing on the heptachord lyre with the *plectrum*, which he accompanies with his voice; he throws his head back as he sings; his hair is wreathed with vine; he wears a talaric *chitôn*, the skirt gathered up at the bottom and ornamented like that of Dionysos; embroidered drapery hangs from his lyre; in two lines from right to left, ΛΕΛΟΣ ΚΑΛΟΣ, "Gelôs is noble;" the handles of this vase are painted in alternate

red and black stripes; on the bottom of the foot an incised character, Pl. B. 799. *Vulci.*

Dur. No. 85.

800. Amphora with twisted handles. clviii. 1 ft. $6\frac{3}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. a warrior standing by the side of a winged Nikê; his helmet is crested, has cheek-pieces, covers the back of the neck, and is ornamented with a volute; his hair falls in ringlets on his cheek and in tresses on his neck; his cuirass has shoulder-straps ornamented with stars, and is composed of solid plates, combined with pieces of scale armour, the *thôrax pholidôtos*; from it hang leathern *pteruges*, underneath which is a *chitôn* reaching to the hips; at his left side is a sword hung from a shoulder belt; in his left hand a spear, the point resting on the ground; the winged Nikê looks towards him, pouring a libation from an *oinochoê* in her right hand; in her left she holds a *caduceus;* her hair is gathered in a knot behind under a broad diadem; she wears a talaric *chitôn* over which is an upper garment to the waist with bordered *pteruges* at the sides falling to the feet; 2. rev. a winged Nikê putting forth her right hand as if to lead forward a female figure who stands before her holding a sceptre; Nikê has her hair gathered up behind under a diadem; she wears a talaric *chitôn*, over which an outer garment bordered with black falls as low as the hips and is bound with a broad girdle; the figure holding the sceptre has her hair gathered up behind under an *opisthosphendonê*, and wears a talaric *chitôn* and *peplos*. *Vulci.* *C.*

No. 2002.

801. Hydria. cxl. 1 ft. 6 in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; the arrival of Perseus at the court of Kêpheus? the hero stands on the extreme right of the scene behind Kêpheus, who is seated on a rock; Perseus is equipt with the winged helmet of Hadês, a *chlamys* fastened by a clasp, *peronê*, on his right shoulder, and winged boots reaching nearly to the knees; in his left hand he holds two spears, raising his right to his helmet in salutation; Kêpheus rests both his hands on a staff, *baktron*; he is bearded and wears the *kidaris* bound with a diadem, a talaric *chitôn*, a bordered mantle and shoes tied over the ancles; his *chitôn* has a border of dots at the neck, and openings for the arms, and a

Mæander stripe, *paruphé*, down the side; a black line encircles it about half-way up the leg; he sits contemplating three Ethiopian slaves, two of whom are engaged in making a hole in the rocky ground before him; one of them is driving a large bar or stick into the earth, while another tries the depth by thrusting his arm nearly to the elbow into the hole; the third of these figures stands by, and directs them, pointing to the ground with the forefinger of his right hand, and holding in his left a bar or staff; on the left of this scene a tall figure in an oriental dress stands supported by two Ethiopian slaves on whose shoulders he rests his arms; he wears the *kidaris* bound with a diadem, a tight-fitting under garment with sleeves, a *chitôn* reaching to the hips and bound with a girdle, *anaxyrides*, and shoes tied over the ancles; his *kidaris* has long flaps hanging over his breast; all his garments are embroidered, his *chitôn* is bordered with the Mæander pattern; the two slaves each hold one of his arms in both their hands, looking towards each other; to the left three other slaves carrying the apparatus for bathing; the one nearest the tall figure bears in his right hand an *alabastron* suspended by a string, in his left a box, *pyxis*; the second, in his right hand an unguent vase, in his left a mirror; the third bears on his head a stool with an embroidered cushion, in his right hand a scarf ornamented with the Mæander pattern; these slaves all have short curly hair bound with diadems, are beardless and wear talaric *chitôns* reaching nearly to the knees and girt at the waist; their *chitôns* are variously embroidered and bordered; the two who are engaged in making a hole have their *chitôns* bordered with a row of dots at the neck and openings for the arms, and with the Mæander pattern round the skirt; one of them has a broad, black stripe, *paruphé*, down the side of his *chitôn*; the figure standing by has a fringe at the bottom of his *chitôn*; the two slaves supporting the tall figure have their *chitôns* bordered with a row of dots at the neck and openings for the arms, and with a black band round the skirt; the three remaining attendants have their *chitôns* ornamented with parallel, straight and wavy stripes and bars; the lines being horizontal above the girdle and vertical below it; the second of these has on his left arm a *chlamys* with an indented border, the third has a fringe to his *chitôn*. *Vulci. C.**

No. 620.

802. AMPHORA. CLV. 1 ft. $2\frac{8}{10}$ in. Design red on a black

ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. Lykaôn taking leave of Antandros, whom he clasps by the hand; Antandros, who stands on the left of the scene, is represented as a middle aged figure with long hair falling in ringlets and a curly beard, his head bearing much resemblance to that of Zeus; he wears a talaric *chitôn* and bordered *peplos*, and holds in his left hand a staff, *baktron*; his *chitôn* is encircled by an irregular black line a little above the ancles; Lykaôn, who stands in the centre of the scene, has hair falling in tresses on his neck, his beard is long and curly; he is armed in the Greek panoply with an Argolic buckler; his helmet is crested, with a frontal ridge, *geisson*, cheek-pieces and a back-piece; he wears a cuirass with shoulder straps ornamented with stars and with *pteruges* hanging from it, under which is a *chitôn* reaching to the hips; on the centre of his cuirass a mæander belt, in the centre of which is an oval broach from which four fastenings diverge like rays; the *ochanon* of his shield is black; at his feet a dog; on the right stands a female figure with an *oinochoê* and *phialê*, about to offer to Lykaôn the parting cup of wine; her hair is gathered up under a diadem wound thrice round her head; she wears a talaric *chitôn* over which is an outer garment reaching to the hips and gathered up under the girdle; both garments are bordered; 2. rev. a warrior, perhaps Hector, taking leave of his family; he stands in the centre of the scene and holds out in his right hand a *phialê* into which a female figure is pouring wine from an *oinochoê*; he is armed with a crested, Corinthian helmet, a cuirass, an Argolic buckler with the device of a Pegasus, greaves and a spear; his cuirass is ornamented with stars on the shoulder straps; from it hang *pteruges* under which is a *chitôn* reaching to the hips, bordered with the Mæander pattern; a *chlamys* hangs from his arms; his hair falls in ringlets on his cheek and flows down his neck; the female figure has her hair gathered up behind under a radiated diadem; she wears a talaric *chitôn* over which is an upper garment reaching to the waist with long *pteruges* falling to the feet; both garments are bordered; on the other side of the warrior is a middle aged figure holding in his right hand a staff, *baktron*; he wears a talaric *chitôn* ornamented with a black line half-way up the leg, over which is a mantle; he is bearded. *Vulci. C.** No. 7.

803. Panathenaic Amphora. cv. 1 ft. $3\frac{7}{10}$ in. Design

red on a black ground; the main outlines drawn in black with accessories in crimson; the drawing stiff and mannered as if in imitation of the archaic style; 1. Achilles standing armed in the Greek panoply with a crested Corinthian helmet and an Argolic buckler; his cuirass is made of scales, the *thôrax pholidôtos*, to which is attached a large plate, covering the back and shoulders; round his waist is a belt, *zôstêr*, to which are attached *pteruges*; underneath is a *chitôn* reaching to the hips; a *chlamys* hangs from his neck; his greaves are ornamented on the inside with spirals; his beard is long and pointed; he holds his spear upright in his right hand; in front of him, AXIVEVS; 2. rev. Brisêis standing looking at a flower which she holds in her left hand; her hair is wreathed and falls in long tresses; she wears earrings, armlets, a *peplos* and a talaric *chitôn* with looped up sleeves over which an upper fold or garment falls as low as the waist; her *chitôn* is bordered with the Mæander pattern above and encircled with a black line halfway up the leg; her *peplos* is embroidered and bordered with the Mæander pattern; in front of her, BPISEIS; on the handles, EVXSIΦEOS EΓOIESEN, "Euxitheos made [me]," painted in black on a red ground. *Vulci.*

Dur. No. 386. Gerhard, Auserl. Vasenb. Taf. CLXXXVII.

804. AMPHORA. CLV. 1 ft. $3\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in white; 1. Argonautic sacrifice; on the left hand side of a blazing altar stands Hêraklês pouring a libation on the flames from a *phialê* which has been filled from the *oinochoê* of a Nikê hovering in the air; opposite stands a youthful male figure, probably Jason, holding in the flames a piece of meat on two spits; behind is a youthful figure holding up another piece of meat on a spit, and an *aulêtês* playing on the double flutes; Hêraklês is laurelled and bearded, and wears a *peplos* which covers the body nearly to the feet, leaving the right arm and shoulder bare; he raises his left hand as if addressing the Nikê; above his head APXENAVTHΣ, "naval commander," an epithet referring to the Argonautic expedition, of which according to one set of traditions he was the chief; the Nikê has her hair gathered up in a knot behind with a diadem wound several times round it, and wears a talaric *chitôn* over which is an upper fold or garment reaching to the waist; her right hand and the *oinochoê* it

holds as well as most part of the upraised left hand of Hêraklês seem restored, but correctly; Jason and the figure behind him holding the spit are both wreathed with laurel and beardless; above them, ΝΙΚΟΔΗΜΟΣ ΚΑΛΟΣ, "Nikodêmos is noble," the *aulêtês* is beardless and wreathed with laurel, and wears a mantle reaching half-way down the leg; the *phorbeia* is attached to his face by two straps, one of which passes over the crown, the other over the back of the head; his hands, part of the flutes and the back of his head are restored; above the flutes the name of the *aulêtês*, ΣΙΣΙΦΟΣ, "Sisiphos;" the altar tapers to its base like a mortar, and is placed on two steps; two rows of blazing logs are laid upon it, in the fire is the rump of a victim; 2. rev. three youths standing side by side; the one on the right holds in his right hand the heptachord *chelys*; the figure in the centre turns towards him in an attitude of attention, resting his right hand on his hip, and his left on his staff, *baktron*; the figure on the left also looks towards the figure with the *chelys*, raising his right hand as if conversing; all three figures are beardless, and are enveloped in mantles which leave the right arm and side uncovered. *Cervetri.*

Gerhard, Archäol. Zeitung, 1845. Taf. XXXIV, p. 166. Auserl. Vasenb. Taf. CLV.

804.* SIX FRAGMENTS OF A VASE. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; these fragments formed part of a composition representing the sacrifice of Hêraklês at the altar of Chrysê; in the centre of the scene stood the statue of Chrysê on a Doric column, the figure of the goddess being broken away from the waist upwards; on the left of the column is an altar on a heap of large unhewn stones and on the right stands a naked youth, perhaps Philoktêtês, holding over the flame two pieces of flesh at the end of two spits; of this figure have been preserved the head as low as the nose, the body from the waist to the ancles, the right arm from the elbow nearly to the wrist, and the left hand and arm as high as the elbow; the head is laurelled; the left hand and edge of the *chitôn* of a female figure which stood behind this figure yet remain; a piece of the spits near the points has been broken away; of the altar one side is wanting; the fire is made of logs crossed at right angles; upon it is a piece of meat; on the other side of the altar another figure has held a piece of flesh; the upper end only of the spits has been preserved; at the side of this figure

has been a tree of which the upper part remains; from the branches hang *pinakes*, or tablets, on one of which is painted a man on horseback, on another a man holding out both arms with a staff in his right hand, and on another a female figure in a talaric *chitôn*, probably a Mænad, who runs holding in each hand a torch; above the tree, ΦΙΛΟΣΚΕΤ . ., "Philoktêtes;" on the extreme left Hêraklês standing laurelled, bearded, with a *peplos* thrown over his left shoulder; of this figure the head, right breast and shoulder only have been preserved.

R. Rochette, Peintures Ant. Pl. vi. pp. 401 et seq. Gerhard, Archäol. Zeitung, 1845, pp. 162 et seq. and p. 178 et seq. Pl. xxxv.

805. AMPHORA. CLV. 1 ft. $4\frac{6}{10}$ in. Design red on a black ground; 1. Argonautic sacrifice; on the left side of a blazing altar stands a figure called Diomêdês receiving in a *phialê* a libation from the *oinochoê* of a winged Nikê who hovers in the air above; on the other side a youthful male figure, holding a piece of meat on a spit in the flames, and behind him another youthful male figure, holding a spit with another piece of meat and an *aulêtês* playing on the double flutes; Diomêdês is bearded and wears a diadem and a mantle which envelopes him nearly to the feet, leaving his arm and side uncovered; his left hand is raised towards the Nikê in the air, in his right he holds the *phialê*, but this arm from above the wrist and the body from the hips downward are restored; over his head, ΔΙΟΜΕΔΕΣ, "Diomêdês;" Nikê has her hair bound with an *opisthosphendonê* and wears a talaric *chitôn* over which an upper fold or garment with *pteruges* falls as low as the waist; in front of her face, ΝΙΚΕ, "Nikê;" her wings are restored; the two youthful figures are both wreathed with laurel and beardless, but are restored from the hips downwards; the *aulêtês* has the *phorbeia* or mouth-piece attached to his face by two straps, one over the crown, the other at right angles to it over the back of the head; he is beardless and wreathed with laurel; he wears a mantle which envelopes him nearly to the feet; all this figure is restored except the right leg and a portion of the left foot; the altar tapers to its base like a mortar and is placed upon two steps; two rows of blazing logs are laid upon it, in the fire is the rump of a victim; 2. three youthful male figures standing, side by side; the figure on the right holds in his left hand a heptachord *chelys*; the figure in the centre holds in his left hand a staff, and his companion on the left has his arms muffled in drapery; both these are looking towards the figure with the *chelys*; all three are beardless and wear mantles

reaching nearly to the feet; these figures appear to be restored all but the feet. *Cervetri.*

Gerhard, Auserl. Vasenb. Taf. CLV.

806. AMPHORA. CLVI. 1 ft. $7\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Apollo slaying Tityos; the god is represented on the obverse, having just shot an arrow from his bow, and in the act of drawing another from his quiver; he is beardless, his long hair is looped up behind by a myrtle wreath; an embroidered and bordered *chlamys* hangs from his shoulders and left arm; his quiver hangs at his back, his sword at his left side; he advances the left foot; on the reverse, the giant Tityos is represented falling pierced by two arrows, one in the breast, the other in the right thigh; his long hair is looped up behind by a diadem; his beard is long and pointed; he still tries to retain his grasp of Lêtô who withdraws herself from it by a rapid movement, looking back at Apollo; her hair is bound with an embroidered diadem; with her left hand she is removing from her head a *peplos*, the edge of which she is drawing forward with her right hand towards her hip; she wears armlets and a talaric *chitôn* with sleeves over which falls an upper fold or garment as low as the hips; on the bottom of the foot an incised character, Pl. B. 806. *Vulci. C.**

Dur. No. 18. Mon. Ined. dell' Inst. Arch. I, Pl. 23. Annal. II, p. 225 and seq. Lenormant et de Witte, Mon. Céram. II, Pl. 55. Inghirami, Vasi Fittili, I, Tav. 45.

807. ———— LXXXIV. 1 ft. $9\frac{7}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. the reconciliation of Menelaos with Helen, after the taking of Troy; she turns round suddenly on him as he pursues her; at the sight of her face the sword drops from his hand; behind him a female figure, probably Aithra, flies waving her arms in alarm; Menelaos is bearded and has long hair; he is armed with a helmet, Argolic buckler and cuirass; his helmet is crested, covers the back of the neck, and is ornamented on the *epikranon* with a volute; his cuirass has the upper part solid and ornamented with a star in the centre of the breast; two shoulder straps, each ornamented with a star, are attached to it; from the breast to the ribs the cuirass is composed of a piece of scale armour let in between two pieces of laminated armour; to the girdle are attached *pteruges*, below which is a *chitôn* reaching

to the hips, encircled by a row of dots; his countenance and the gesture of his right hand are expressive of surprize; Helen has her hair flowing down her neck and bound with a radiated *sphendonê*; she wears earrings, a talaric *chitôn* and a bordered *peplos*; her *chitôn* is encircled a little below the knee with a band of horizontal lines alternating with a cluster of dots; she looks towards Menelaos raising her right hand to deprecate his wrath, and holding up the skirt of her *chitôn* with her left; the upper part of her face and the back of her head are restored; Aithra has long hair looped up under a diadem wound several times round the head, and with the ends hanging down; she wears earrings, a talaric *chitôn* with looped up sleeves and a bordered *peplos*, the border at the bottom being studded with balls or dots placed at regular intervals; 2. rev. three Mænads standing together; one in the centre of the group holds out in her right hand a *phialê* to be filled from the *oinochoê* in the hand of her companion on the left; in her left hand she holds a *thyrsus* in a horizontal position; the Mænad with the *oinochoê* holds in her left hand an ivy branch; the third Mænad stands behind the figure with the *thyrsus*, and advances her right hand out of her drapery; all three have long hair looped up under a diadem, which is wound several times round the head with the ends hanging down; they wear talaric *chitôns* and bordered *pepli*; the central figure has earrings; inside the mouth incised characters, Pl. B. 807. *C.*

De Witte, Descr. No. 150. Gerhard, Auserl. Vasenb. Taf. CLXIX, 2.

807* AMPHORA. LXXXIV. 1 ft. $9\frac{4}{10}$ in. Design red on a black ground with accessories in crimson; 1. the reception of Hêraklês into the palace of Olympus which is indicated by a Doric column; the hero is bearded and wears an olive wreath; he is clad in the lion's skin, in his right hand he holds his club sloped over his shoulder, in his left a bow strung; a winged Nikê approaches him from the other side of the column holding out in both hands a wreath to crown him with; on her head is a coif over which is a *sphendonê*; she wears a talaric *chitôn* and a *peplos*; the skirt of her *chitôn* is encircled by a zig-zag line of dots; behind Hêraklês Zeus holding in his right hand a sceptre, in his left a winged thunderbolt; his beard is long and pointed; his hair falls in long tresses and is bound with an olive wreath; he wears a *peplos*; his sceptre terminates in a lotos flower; 2. rev. Kora driving a *quadriga* at the side of which stands Apollo holding out to her a *phialê*; her hair is looped up behind under a radiated *sphendonê*, the

long ends of which hang down her back; she wears a talaric *chitôn* and a *peplos* and holds the reins in each hand; the upper part of her right arm, her shoulders and the lower part of her face are restored; Apollo is beardless, his long hair is bound with laurel and looped up behind under a diadem marked with transverse stripes; he wears a talaric *chitôn* and a bordered *peplos*, fastened on the right shoulder by a *fibula*; with his left hand he plays on a heptachord *chelys*, from which embroidered drapery hangs down; the pole of the *quadriga* has a tall *hestôr* or yoke pin rising out of the *omphalos*; at the horses' heads a hind looking up at them. *From the Pizzati collection.*

Bullet. de l'Acad. de Bruxell. IX, 1, p. 573. Gerhard, Auserl. Vasenb. Taf. CXLIII, for obv. Taf. LXXVI, for rev.

808. PANATHENAIC AMPHORA WITH POINTED BASE AND STAND. CXXXVI.* Height of vase 1 ft. $5\frac{8}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, in a very grand style; 1. Dionysos receiving in his *kantharos* a libation from Ariadnê here called Nymphaia; Dionysos is ivy-wreathed, his hair falls in long tresses, his beard is long and pointed; he wears a talaric *chitôn* with sleeves and a bordered *peplos*; his *chitôn* is encircled by a narrow line a little above the ancle; his left arm is muffled in his *peplos*; he holds out the *kantharos* in his right hand over an altar; in front of his thigh his name, [Δ]ΙΟΝΥΣΟΣ, from right to left; Ariadnê has her hair falling in curls over her cheek from under an embroidered cap bound with a *sphendonê* and with a tassel hanging down behind; she wears earrings, a talaric *chitôn* with a fold falling over the girdle to the hips, and an upper fold or garment falling to the waist; with her left hand she holds up the skirt of her *chitôn*; in front of her arm, ΝΥΝΦΑΙΑ, "Nymphaia;" in front of her face, ΗΟ Γ[Α]ΙΣ ΚΑΛΟΣ, "the boy is noble;" 2. rev. two female figures standing facing each other; one holds in her hands a tendril with a leaf, *helix*; in front of her arm, ΚΑΡΤΟΝ [Κ]Α[Λ]Ο[Σ], "Karton is noble," from right to left; in front of her body, ΚΑΛΕ ΝΙΧΙ, for ΝΑΙΧΙ, "she is fair forsooth;" the other figure holds in her hand a flower; both figures wear earrings, talaric *chitôns* and bordered *pepli*; the figure holding the flower has long hair bound with the *sphendonê*; the other wears an embroidered cap with a tassel hanging down.

De Witte, Descr. No. 42.

809. AMPHORA. LXXXIV. 1 ft. 8 in. Design red on a black

ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in white; 1. the recognition of Thêseus on his first arrival at Athens; the hero stands grasping the hand of his father Aigeus, while his mother Aithra stands before him, placing both hands under his chin; Thêseus has his hair bound with laurel and is slightly bearded; he wears a *chitôn* reaching to the hips and gathered up under his girdle, a *chlamys* thrown over his shoulders, and *endromides*; his *petasus* hangs at his back, his sword at his left side; in his left hand he holds two spears; a band passes round his breast under the arms; Aithra has hair falling down her neck, and bound with a radiated *sphendonê* with long ends hanging down behind; she wears earrings of three drops, *triglêna*, a talaric *chitôn* with sleeves and a bordered *peplos*; Aigeus has white hair flowing down his neck and bound with a diadem, and a long pointed beard; he wears a mantle and shoes reaching to the ancles; stooping forward and resting his body against his staff, he grasps the hand of Thêseus with his right hand, holding a triumphal sash, *tainia*, rolled up in his left; behind Thêseus Poseidôn holding in his right hand his trident; his hair is wreathed with laurel, he has a long pointed beard, and wears a mantle; 2. rev. Lykaôn, Antandros, Nikê; Lykaôn, who stands in the centre of the scene, is beardless; a single tress of long hair hangs down behind the ear; his *petasus* hangs over his neck behind; he wears a *chlamys* over his right shoulder fastened with a *fibula*, and *endromides*; at his left side his sword, in his right hand two spears; he looks towards Nikê who offers him a *phialê*; she is winged, her hair falls down her neck behind, the ends of the tresses being gathered into a club under a net; she wears a coronal, earrings with three drops, *triglêna*, and a talaric *chitôn* with sleeves, with a fold falling over the girdle; the breasts are supported by two bands which cross the bosom and pass over the shoulders, and under the arms; in her left hand she holds up the skirt of her drapery; Antandros is bald on the temples and bearded; he is clad in a mantle, out of the folds of which he raises his right hand as if addressing Lykaôn; in his left he holds his staff, *baktron*. *Vulci*. *C.**

No. 1201.

810. Amphora. cxxxiv. 1 ft. 7 in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; the parting of Hector and Andromachê; on the obverse Hector stands holding in his

right hand a spear; he has long hair falling in ringlets on his cheek and is armed with a Corinthian, crested helmet, and an Argolic buckler with the device of a serpent; the end of his *chlamys* hangs below his buckler; on the reverse Andromachê holding in her left arm the infant Astyanax who extends his arms towards Hector; Andromachê wears a close fitting cap, bound with a diadem over the forehead and crown, earrings, a talaric *chitôn* with sleeves, and a *peplos*; she looks and extends her right hand in the direction contrary to that in which Astyanax turns, as if beckoning to an attendant. *Vulci. C.**

No. 1002.

810*AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. 10 in. Design red on a black ground; 1. Achilles killing Penthesilea; the hero is slightly bearded; he has long hair and is armed with a Corinthian, crested helmet, an Argolic buckler, a sword hung at his left side, and a spear with which he is attacking Penthesilea; he wears a *chitôn heteromaschalos* which leaves the right arm and shoulder uncovered; it is girt at the waist and hangs in a fold to the hips; inside his shield a rose is represented by four rays or spokes issuing from the centre to a circle within the circumference of the *antyx*; between these rays, which are at right angles to one another, are the petals of the rose drawn in black; the *ochanon* or strap by which the shield is attached to the arm passes right across the inside and is ornamented with zig-zag lines; Penthesilea has long hair and wears a Phrygian cap, a *chitôn* with sleeves, reaching to the knees and girt at the waist, and *anaxyrides*: the *chitôn* is ornamented with rings as low as the girdle, and with spots below; the skirt is bordered with the Mæander pattern, the neck with a plain black stripe, and the sleeves with a black stripe indented on one edge; the *anaxyrides* are encircled with horizontal zig-zag lines alternate with rows of short parallel strokes; at the left side of Penthesilea hangs her quiver with a wing attached; she retreats before the attack of Achilles who appears to have pierced her with his spear under the right arm as she raised it to deal him a blow with her uplifted *sagaris*; above, TOSV SV; behind her a figure armed with a helmet, cuirass, Argolic buckler, greaves and spear, perhaps another Amazon; she has long hair, her helmet has moveable cheek-pieces, is crested and covers the back of the neck; her cuirass is encircled by a belt ornamented with the egg and tongue moulding and has *pteruges* attached; under it is a *chitôn* reaching to the hips; on her shield is the device of a star on a black

ground, encircled by a wreath; 2. rev. a bearded male figure, probably Zeus, holding a sceptre, who stands between two female figures conversing with him, probably Thetis and Aurora pleading for their two sons; the male figure is bearded and wears a mantle which leaves his right arm and shoulder uncovered; he rests his right hand on his right hip and turns towards the female figure on his right; both the female figures wear earrings, talaric *chitóns* and *pepli* and raise their right hands as if conversing; the one on the left has her hair gathered up behind under a diadem. *From the Pizzati collection.*

Roulez, Acad. de Brux. XI, 1, p. 78. Gerhard, Auserl. Vasenb. Taf. CLXV.

811. SHALLOW TWO HANDLED CUP. CXLV. $4\frac{6}{10}$ in. by $11\frac{4}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. contest of Achilles with Memnôn in the presence of Thetis and Aurora; Achilles, who is springing forward to despatch Memnôn, is armed with a crested helmet, a cuirass, Argolic buckler, greaves and a spear; his cuirass has shoulder straps and is laminated from the waist downwards; under it is a *chitôn* reaching to the hips, the edge notched and fringed; he is beardless, his hair falls in tresses over his shoulders; Memnôn is falling on his right knee, and supports himself on his shield which rests edgeways on the ground; he is armed in the Greek panoply with a Corinthian helmet and Argolic buckler; his face is turned to the front and covered by the nasal and cheek-pieces of his helmet, which has two crests and over the forehead a honeysuckle ornament; in his right hand he grasps his sword, a kind of falchion, *kopis*; the scabbard, which hangs at his left side, is ornamented with raised studs; his cuirass has shoulder straps and *pteruges*; under it he wears a *chitôn* reaching to the hips; his hair falls in tresses from under his helmet; behind him his mother Aurora rushing forward to his assistance and advancing her right hand to raise him; she wears a close fitting cap, earrings, an armlet on the right hand, a talaric *chitôn* and a bordered *peplos*; she raises her left hand to the back of her head; behind Achilles is Thetis advancing eagerly to his aid, with her left hand stretched out before her and her right raised to her head; she is winged, and has long hair bound with a diadem of which the ends hang down; she wears earrings, a talaric *chitôn* and a bordered *peplos*; her *chitôn* is girt up and encircled by an indented line of dots half way up the leg; 2. rev. the arrival

of the wounded Arês in the palace of Olympus after his contest with Diomêdês; on the left Zeus seated on a throne holding in his left hand a sceptre, in his right a *phialê*; in front, Ganymêdês bringing him an *oinochoê*, behind whom stands Arês; on the opposite side Hêra seated on a throne, holding in her left hand a sceptre, in her right a *phialê*; before her stands Nikê, about to fill the *phialê* from the *oinochoê* in her hand; Zeus has long hair looped up behind by a diadem or *sphendonê* with long ends hanging down; his beard is long and pointed; he wears a talaric *chitôn* with looped up sleeves over which is a bordered mantle; the legs of his throne are surmounted by Ionic volutes, over the seat hangs an embroidered cloth: in front of Zeus a Doric column representing the palace of Olympus; behind him under the handle of the vase a panther advancing; Ganymêdês is beardless and has long hair rolled up behind under a diadem wound round it; he wears a bordered mantle which leaves his right arm and shoulder free; Arês is armed with a helmet crested and with cheek-pieces, an Argolic buckler with the device of a serpent and with the *antyx* studded at intervals, greaves and a spear; he wears a bordered *peplos* and a *chitôn* reaching to the hips; his beard is long and pointed; Nikê is winged and wears a coif open behind so as to allow her long hair to hang over it, a talaric *chitôn* with looped-up sleeves and a *peplos*; she raises her left hand as if addressing Hêra who has long hair looped up with a radiated *sphendonê* and wears a talaric *chitôn* with looped up sleeves and a bordered and embroidered *peplos*; on her left arm is an armlet; her throne resembles that of Zeus but is without volutes; the *chitôns* of these figures are encircled by an indented line of dots a little above the ancle; across the scene, [K]AVOS; 3. inside the cup, Zeus seated on a throne holding out a *phialê* which a female figure, perhaps Hêbê, standing before him is about to fill from an *oinochoê* in her hand; Zeus has a long pointed beard, a diadem is wound twice round his head and has long ends hanging down; he wears a talaric *chitôn* with looped up sleeves, a bordered and embroidered *peplos*, and shoes tied at the ancles; in his right hand he holds the *phialê*, raising his left over it as if to mark when it was full; his throne is in the form of a chair with a back, over the seat hangs an embroidered cloth, bordered with the Mæander; at his side a Doric column with architrave and *guttæ* representing the palace of Olympus; the female figure in front of him has her hair

covered by a coif, open behind so as to allow the ends of the tresses to escape from it; a single tress falls down her neck behind the ear; she wears earrings, a talaric *chitôn* with looped up sleeves and a bordered *peplos*; the skirt of her *chitôn* and that of Zeus are ornamented by an indented line of dots half-way up the leg; on her left arm an armlet; with her left hand she raises the skirt of her *chitôn* as if about to move away, turning back towards Zeus at the same moment; round this group uncertain letters, ΟΥΙΛΛΙ ? *Vulci.*

Dur. No. 395. Gerhard, Trinksch. u. Gefässe d. K. M. zu Berlin, u. ander. Samml. I, Taf. D.

811* SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{9}{10}$ in. by 1 ft. 1 in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. banquet of the gods perhaps on the occasion of the marriage of Thetis; her palace is probably indicated by a Doric column on one side of which is Zeus reclining on a couch at the foot of which Hêra is seated; on the other side of the column is Poseidôn reclining on a couch at the foot of which Amphitritê is seated; Zeus is bearded, his hair falls in ringlets and is wreathed with the wild olive, his lower limbs are enveloped in a *peplos*, his left elbow rests on an embroidered cushion; in his left hand a *phialê*, ornamented with the egg moulding; his sceptre leans against his left shoulder; he places his right hand on the shoulder of Hêra; above him his name, ΖΕΥΣ; behind him Ganymêdês, naked, beardless, and wearing a diadem; in his left hand he holds a strainer seen edgeways; above, his name, [ΓΑ]ΝΥΜΕΔΕΣ; Hêra wears a *sphendonê* ornamented with leaves over which is a *kaluptron* or veil falling to the waist, a talaric *chitôn* over which is an upper garment falling to the hips and girt round the waist, and armlets; in her left hand she holds her sceptre surmounted by two swan's necks, between which is a globe; above, her name, ΗΕΡΑ; before the couch of Zeus a small table; on another couch with his back to Hêra reclines Poseidôn; his hair falls in long tresses and is wreathed with laurel; he is bearded, his lower limbs are enveloped in a *peplos*; in his right hand he holds his trident, his left elbow rests on an embroidered cushion; above him his name, ΓΟΣΕΙΔΩΝ, on the foot of the couch is seated Amphitritê, her hair gathered up into a knot behind; she wears a talaric *chitôn* with looped up sleeves over which is a *peplos*; her *chitôn* is

encircled by an indented line of dots a little above the ancle; in her left hand she holds an *alabastron*, out of which she is taking ointment with a style held in her right hand; above, her name, A[M ΦITPI]TH; in front of the couch a small table; 2. rev. the same subject continued; Dionysos and Ariadnê on one couch, and Arês and Aphroditê on the other; on the right Dionysos rests his left elbow on an embroidered cushion; he is bearded, his hair is ivy-crowned and falls in tresses, his lower limbs are enveloped in a *peplos*; in his right hand he holds up a *phialê* ornamented with the egg moulding, his *thyrsus* leans against his left shoulder; above, his name, ΔIONYΣOΣ; at the foot of the couch, Ariadnê seated; an embroidered coif is wound round her head from which the hair escapes behind; she wears a talaric *chitôn* and *peplos*; her *chitôn* is encircled a little above the ancle by a black line; she uses a gesture with her hands as if talking to Dionysos; above, her name, APIAΔN[E]; in front of the couch a small table; behind Dionysos the Satyr Kômos attending him, above, his name, [K]ΩMOΣ; on the other couch Arês reclining; he is bearded, his head is bound with a long diadem or sash, embroidered with stars over the forehead and with the ends hanging down; his spear leans against his left shoulder, his left elbow rests on an embroidered cushion; before him stands Aphroditê, her hair covered with a cap; she wears a talaric *chitôn* with looped up sleeves and a *peplos*; her *chitôn* is encircled a little above the ancles with an indented black line; in her right hand she holds a *pyxis* or toilette box with its cover, with her left she draws forward the edge of her *peplos*; behind her, her name, AΦPOΔITE; in front of the couch a small table; 3. inside the cup, the same subject continued, Ploutôn and Persephonê on the same couch; Ploutôn is bearded, his hair falls in long tresses, is wreathed with the wild olive, and bound with a sash with long ends hanging down; his lower limbs are enveloped in a mantle; in his right hand he holds a *phialê* ornamented with the egg moulding, in his left a *keras*; his left elbow rests on an embroidered cushion; above, his name, [ΓΛ]OYTΩN; at the foot of the couch Persephonê seated; her hair is bound with a diadem wound three times round it; she wears a talaric *chitôn* with looped up sleeves and a *peplos*; by the gesture of her hands she appears to be talking; above, her name, ΓEPPEΦA[TTA], "Persephassa," in front, a small table. *Vulci. Br.*

812. Shallow two-handled cup. cxliv. $4\frac{4}{10}$ in. by

1½ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Bacchic *thiasos*; in the centre of the scene Dionysos, on one side two Mænads, on the other a Satyr and a Mænad; Dionysos has long hair looped up behind with a diadem, and wears a talaric *chitôn* with sleeves and a *peplos*; in his right hand he holds the *kantharos*, in his left the vine; he looks round to a Satyr on the left who advances, extending his left hand towards him, and holding in his right an *oinochoê*; his hair is bound with a diadem; behind this figure a Mænad holding in her right hand a *thyrsus* and raising her left towards her face; on the right of Dionysos stand two Mænads looking towards him; the nearest holds in her left hand the *thyrsus*, raising her right towards her face, the second, who is moving away from Dionysos and looking back at him, holds in her right hand a *thyrsus*, in her left the *krotala*; all three Mænads wear talaric *chitôns* with sleeves over which are *pepli* passing in a broad fold like a sash over one shoulder, and hanging down below the knee; the one with the *krotala* wears on her head a coif bordered with the honeysuckle ornament, the other two have long hair looped up with the diadem; 2. rev. the same subject continued; in the centre a Satyr dancing and beating time with his hands; he wears a diadem; before him a Mænad raising her right hand towards her face; behind her another Mænad advancing towards her companion an *oinochoê*; on the other side of the Satyr a Mænad advancing towards the centre of the scene looks back at a Satyr behind her who places his left hand upon her *peplos*; in her right hand she holds an *oinochoê*; all three Mænads bear the *thyrsus* and are attired like those on the other side of the vase; the one whom the Satyr tries to seize wears a coif bordered with the honeysuckle ornament; the others have long hair looped up behind with a diadem; 3. on the inside, a Mænad moving to the right and looking back; in her right hand she holds a *thyrsus*, in her left an *oinochoê*; she has long hair looped up behind with a diadem, and wears a talaric *chitôn* with sleeves and a *peplos* passing in a broad fold over the right shoulder like a sash and hanging down in *pteruges* nearly to the feet; in front of her face, KAVOS; the *thyrsus*, wherever it occurs on this vase, is represented as a *narthêx* or knotted reed terminating in a round mass of ivy-leaves and berries. *Vulci. C.**

No. 589.

813. SHALLOW TWO HANDLED CUP. CXLIV. $4\frac{4}{10}$ in. by $12\frac{1}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Bacchic *thiasos*; in the centre of the scene Dionysos moving rapidly to the right, followed by a Satyr who stretches forward his right hand as if to detain him, bearing on his left shoulder a *thyrsus*; on the other side another Satyr holding in his right hand a *keras* and bearing on his left shoulder an *askos* full of wine; the scene is bounded on either side by a winged Siren or Harpy playing on the double flutes; Dionysos has hair ivy-crowned and falling in long tresses, his beard is long and pointed; he wears a talaric *chitôn* with sleeves, over which is a *peplos*; in his right hand he holds the *keras*, on his left shoulder he bears the vine; the two Satyrs are bald on the forehead, their ivy-crowned hair falls in tresses; the two Sirens have hair flowing down their necks, bound with the *sphendonê* and wreathed; 2. rev. a Satyr, probably Turbas, pursuing a Mænad, probably Oragiê; on either side a Siren or Harpy playing on the double flutes; the Mænad wears a close fitting cap, projecting at the back of her head, an embroidered, talaric *chitôn* with sleeves and a *peplos*; with her right hand she repulses the hand of the Satyr, holding her *thyrsus* horizontally in the air with her left in order to strike him on the head with the end of the *narthêx*; he is bald on the forehead, his hair, ivy-crowned, falls in tresses, his beard is long and pointed; from his left elbow hangs a basket such as was used to gather grapes; the two Sirens have hair flowing in tresses and wreathed; the one on the right wears a *sphendonê;* 3. on the inside of the cup a Mænad dancing and playing on the *krotala*; her head is covered with a coif out of which the ends of her hair behind escape; she wears a talaric, embroidered *chitôn* with looped up sleeves and a *peplos*, on her right arm is an armlet; she looks back as she advances forward; in front of her, NOSE HOSE; behind, ΠOSENOS. *Vulci.*

Dur. No. 107.

814. ——— CXLIV. $5\frac{1}{2}$ in. by 13 in. Design, on the outside, red on a black ground with accessories in crimson, and on the inside, black on a red ground with incised lines and accessories in crimson; 1. between two symbolical eyes a Satyr stooping forward, holding in his right hand a *keras* and bearing on his left arm a *pelta*; 2. rev. between another

pair of symbolical eyes a Satyr running forward and looking back as he blows a trumpet; on his left arm a *pelta*, in his left hand an *oinochoê*; he wears a mouthpiece, *phorbeia*; both Satyrs have hair falling in tresses and ivy-crowned, and long pointed beards; in a line with the head of the one on the obverse, ΕΠΙΚΤΕΤΟΣ, and in front of the face of the other, ΕΛΡΑΣ ΦΕΝ, "Epiktêtos painted [me];" 3. inside the cup, a youthful, beardless figure on horseback, armed with two spears; his head is wreathed, he wears a bordered *chlamys* and a *chitôn* reaching to the hips; round him, ΗΙSΧVVΟS ΕΠΟΙΕSΕΝ, "Hischylos made [me.]"

815. Shallow two handled cup. cxliv. $5\frac{3}{10}$ in. by $12\frac{3}{10}$ in. Design red on a black ground with accessories in crimson; 1. Bacchic *thiasos*; in the centre of the scene Dionysos moving to the right and looking back at a Mænad behind him who dances, waving her hands; the god has hair falling in tresses and ivy-crowned, his beard is long and pointed; he wears a talaric *chitôn* with sleeves and a *peplos*; in his right hand he holds a *kantharos*, in his left an ivy branch; the Mænad has long hair bound with a diadem; she wears a talaric *chitôn* and *peplos*, armlets, and a panther's skin knotted round the neck; over her head, ΕVΑ, "Evoe," the cry with which Dionysos was invoked by his followers; behind her a Satyr dancing and waving his hands; his hair falls in tresses, he has a long, pointed beard; in front of his head, [Ε]V[Α]; behind him a Mænad dancing and playing on the *krotala*; her long hair is looped up behind, a snake is twisted round it like a diadem, the head projecting over her forehead with the jaws and forked tongue outstretched; she wears earrings, armlets and a talaric *chitôn* succinct and with sleeves; in front of her face, [Ε]VΑ; in front of Dionysos another Mænad holding in both hands a snake; her hair is covered with a coif; she wears earrings, a talaric *chitôn* with a fold falling over the girdle and a panther's skin hanging from her shoulders; between her and Dionysos, ΕV; behind her, an ithyphallic Satyr placing his right hand on the head of a Mænad who is dancing and playing on the *krotala*; the Satyr has hair falling in tresses and bound with a diadem, and a long pointed beard; in his right hand he holds a *keras*, behind him, ΕVΑ, before him, PVVΑ? the Mænad has long hair looped up behind with a diadem, and wears a talaric *chitôn* with sleeves and falling in a fold over the girdle; 2. rev. a *quadriga* driven by a youthful, beardless figure; before, and behind, groups of

figures; in front of the horses, Ajax, armed in the Greek panoply with a Corinthian helmet and a Bœotian buckler, stands before an aged figure, probably Telamôn, who leans on his staff; Ajax has long hair, his helmet is crested, the device of his shield a lion rampant; in a line with his head his name, AIAS; Telamôn is bald on the forehead, and bearded, and has long hair; he wears a mantle which leaves the right arm and side uncovered; in a line with his head, PAVON; below XPTSO; at the side of the horses a female figure, probably Periboia, turned towards the charioteer and holding a flower; she has long hair looped up behind with a diadem of which the ends hang down, and wears earrings, armlets, a talaric *chitôn* and *peplos*; before her, VETVK; at the side of the chariot a warrior armed with a Corinthian, crested helmet and an Argolic buckler with the device of a crow holding the leg of some animal in its beak; in front of the warrior's head, ME[M]NON KAVOS, "Memnôn is noble;" the charioteer wears a diadem and a talaric *chitôn*; he holds the reins in both hands but has no goad; behind the charioteer is Teucer and at his side a beardless youth, armed with an Argolic buckler on which is the device of a *triquetra* of legs, and holding in his right hand a Corinthian, crested helmet; he wears a diadem and a *chitôn* reaching to the hips; Teucer is accoutred with a Phrygian cap ornamented with the honeysuckle pattern, and with long straps hanging down, a tight fitting jerkin and *anaxyrides*, both embroidered; two belts embroidered with the Mæander pattern are crossed on his breast; at his left side his quiver, in his right hand his spear; above AVK; 3. on the inside of the cup, a youthful figure, beardless and crowned with ivy, stoops forward, holding in his hands a *hydria*; round him, MEMNON KA[V]OS, "Memnôn is noble." *Vulci.*

Dur. No. 392.

815.* Shallow two-handled cup. cxliv. 5 in. by 1 ft. $1\frac{1}{10}$ in. Design red on a black ground with accessories in crimson; 1. Dionysos between a Satyr and a Mænad; he wears an ivy wreath, a talaric *chitôn* and a *peplos*; his hair falls in long tresses, his beard is long and pointed; in his right hand an ivy-branch, in his left a *keras*; he moves to the right and looks back at a Satyr on his left, who dances and advances his left arm towards Dionysos; his hair, ivy-crowned, falls in long tresses, his beard is long and pointed; on the right of Dionysos a Mænad dancing and playing on the *krotala*; her

long hair is looped up behind by a diadem of which the ends hang down; she wears armlets, a talaric *chitôn*, a *peplos*, and a panther's skin knotted round the neck; her *chitôn* and that of Dionysos have the skirt encircled by a black line halfway up the leg; 2. rev. a female figure playing on the double flutes; behind her a middle aged bearded figure following, before her a youthful male figure dancing and looking back over his shoulder; the bearded male figure has long hair, looped up under an ivy-wreath, his beard is long and pointed; he wears a mantle, the ends of which are thrown over his right shoulder, and holds in his right hand a *keras*, advancing his left hand; the female figure before him, who plays on the double flutes, has long hair looped up under an ivy-wreath, and wears a talaric *chitôn* with looped up sleeves and a *peplos*; the youth in front of her is beardless and wears a mantle in which both his hands are muffled; 3. inside the cup, an Amazon advancing to engage; she is armed with a helmet, a leathern cuirass with *pteruges* attached, greaves, a *pelta* and a spear; her helmet is crested, and covers the back of the neck and part of the cheek, being notched over the ear; on her shield two quails, face to face, painted black, with incised lines on a red ground; between them a band of billet moulding across the shield; under her cuirass she wears an embroidered *chitôn* reaching to the hips; her hair falls in long tresses, she wears earrings; round this figure, from right to left, XAXPYVIOS EΓOIESEN, "Chachrylion made [me]," the last letter of XAXPYVIOS is restored and should be read N. *Vulci.*

Dur. No. 352.

816. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{8}{10}$ in. by $12\frac{1}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. Bacchic *thiasos*; in the centre of the scene Dionysos rushing along, brandishing in his right hand a speckled snake, in his left a *thyrsus*; before the god flies a Mænad with an *askos* over her shoulder and behind him a Satyr, Kômos or Marsyas, playing on the double flutes, the Mænad Oreithyia and another Satyr; Dionysos is ivy-crowned, his hair and beard flow in ringlets; he wears a *chitôn* reaching nearly to the knees and girt at the waist, and boots made of the panther's skin reaching to the knees; Oreithyia wears a talaric *chitôn* with sleeves and girt at the waist, over which falls an upper fold or garment to the hips; a panther's skin hangs from her shoul-

ders; the head, shoulders and left arm of this figure are broken away; the right arm appears to be enveloped in the sleeve; the Satyr behind her raises his right hand to his head as he springs forward; the Mænad in front of Dionysos has long hair ivy-crowned, and wears a talaric *chitôn* with long sleeves hanging in a fold over the girdle; over this is an upper garment reaching to the hips; she stretches out her right hand muffled in drapery towards Dionysos; on the *askos*, which she bears, ΛVIO, [the skin containing] "Lyaios or wine;" the scene is bounded by a rock, probably representing the Thracian mountains where the Dionysiac orgies were celebrated; 2. rev. the same subject continued; a Satyr, Kômos or Marsyas, is playing on the double flutes, while before him are two Mænads and a Satyr, and behind him another Mænad, all dancing and waving their arms with frantic gestures; the two Satyrs are ivy-crowned; their hair and beards fall in ringlets; the Mænads wear talaric *chitôns* with long sleeves over which falls an upper garment as low as the hips bound with a girdle; their hands are muffled in their sleeves; the Mænad behind the flute-playing Satyr has her hair cross-banded with a diadem and wears earrings; she rushes forward swinging her arms behind her, at her side a *thyrsus*; the Mænad in front of the same Satyr, perhaps Oragiê, wears a panther's skin over her *chitôn*; her hair falls in long tresses, is gathered into a knot behind and bound with ivy; she throws her head up in the air stretching out her arms on each side; at her right hand an ivy-branch; the Satyr next to her looks back at the flute-player as he rushes in an opposite direction, throwing up his hands with a gesture of amazement; at his side a *thyrsus* falling to the ground; the Mænad on the extreme right has her hair cross-banded with a diadem, and wears earrings; she is moving away from the scene, raising her left hand towards a rock which bounds it on this side; the *thyrsi* in this *thiasos* are composed of a branch of ivy in full leaf surmounted by a mass of ivy-foliage; 3. inside the cup, an aged figure about to shake hands with a youth who has just issued from the door of a house with a spear in his left hand, perhaps Telemachos at the palace of Nestôr; the aged figure is nearly bald, and slightly bearded; he wears a diadem, a talaric *chitôn* bordered with a Mæander border and fringed; with his left hand he leans on a *baktron* or staff; the youthful figure is beardless, has long hair gathered up under a diadem and clustered in curls over his forehead, and wears a bordered *chlamys* hanging from his shoulders and

endromides; behind him the door of a house panelled and studded with nails arranged in three clusters of five each. *Vulci.* *C.**

No. 1436.

817. Shallow two-handled cup. cxliv. $4\frac{8}{10}$ in. by $12\frac{6}{10}$ in. Design red on a black ground with accessories in crimson; 1. Dionysos, standing between two Satyrs, stretches out to them both arms to their full extent; a fawn skin, *nebris*, hangs from each arm; his head is wreathed, his beard long and pointed; he wears armlets, a talaric *chitôn*, and a mantle; the skirt of his *chitôn* is encircled half-way up the leg with a row of dots; he looks back at the Satyr on the left, moving towards the other; the scene is bounded on either side by a Pegasus bridled and springing upwards; the Satyr on the left extends his left arm in a horizontal direction parallel to the arm of Dionysos and places his right hand on his hip, looking back at the Pegasus; the Satyr on the right stoops forward towards Dionysos, advancing both arms under the outstretched left arm of the god; 2. rev. a Mænad playing on the *krotala* between two Satyrs dancing, on either side a Pegasus bridled and springing upwards; the Mænad wears a wreath, a talaric *chitôn* and a mantle, and looks back at the Satyr behind her who stoops forward, stretching out both his hands before him; the other Satyr throws up both hands to his head; the Satyrs in this scene and that of the obverse are, with one exception, wreathed, and have hair falling in tresses and long, pointed beards; 3. inside the cup, a youthful warrior armed with a helmet, a *pelta* on the left arm, a spear and greaves; his helmet is crested, has cheek-pieces and covers the back of the head; this figure is much restored; round the foot, ΠΑΝΘΑΙΟΣ ΕΠΟΙΕΣΕΝ, "Panthaios made [me];" the cup is inscribed, both inside and out, with a number of letters very distinct, but not arranged so as to form words; many of the inscriptions seem to be nothing but ill spelt repetitions of the word, ΕΠΟΙΕΣΕΝ; on the bottom of the foot incised characters, Pl. B. 817. *Vulci.*

Dur. No. 117. Panofka, Namen d. Vasenb. in Abhandl. d. K. Ak. zu Berlin, 1848, Tav. III.

818. ——— cxliv. $3\frac{8}{10}$ in. by $9\frac{9}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Dionysos mounted on his mule, on either side a Seilênos; the god is ivy-crowned, his hair falls

in tresses, his beard in ringlets; he wears a short *chitôn*, a small *peplos* thrown over his left arm, and *endromides* made of skin turned over at the top; in his right hand a *thyrsus*; in front of him a Seilênos dancing and throwing up his head in the air; on his left shoulder he bears a *thyrsus* made of an ivy-branch, surmounted by a mass of ivy foliage; the Seilênos behind Dionysos stoops forward, placing his left hand on his left knee, and holding out the *thyrsus* in his right; 2. rev. Seilênos on a mule between two Seilêni who bear torches; he is seated in a half reclining attitude on the back of the mule, resting his left elbow on its shoulder; in his right hand a *thyrsus* pointed downwards, made of an ivy-branch surmounted by a mass of ivy-leaves; the Seilênos who precedes him leads the mule by a rein; the Seilênos behind him raises his right arm to his forehead with a gesture of reverence, springing forward at the same time; 3. inside the cup, Seilênos seated sideways on his mule and looking back; in his left hand is a *thyrsus*, under him is an embroidered saddle cloth; on the bottom of the foot an incised character, Pl. B. 818. *Vulci.*

Dur. No. 200.

819. SHALLOW TWO-HANDLED CUP, CXLIV. $4\frac{2}{10}$ in. by $11\frac{3}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; very much restored and made up; 1. Hêraklês carrying off the cattle of Gêryôn; the hero is clad in the lion's skin, the tail turned up behind and attached to his girdle; on his left shoulder he bears a cornucopia, in his right hand his club; he drives before him three oxen; at the side of the scene a leafless tree; 2. rev. a youthful figure struggling with the Cretan bull whom he has seized by both horns; this figure appears to be Iolaos, but his head and the upper part of his body are so much restored that this attribution is quite uncertain; at the side of the bull stands Minôs leaning on his staff, and behind it Hêraklês, both encouraging Iolaos by the movement of their right hands; Hêraklês is beardless and wears a *chitôn* of skin reaching to the hips, and ornamented below the girdle with parallel, vertical stripes, and a black border; the lion's skin is fastened over his right shoulder like a *chlamys*; in his left hand his club; Minôs is bearded and wears a mantle which leaves the right arm and side uncovered; the youthful Iolaos is beardless, his club has fallen at his feet; 3. on the inside of the cup, contest of Hêraklês

and the Nemean lion; the hero, stooping forward, has locked the lion's neck between his arms; the animal digs its fore paws into his thighs; behind him his club; the scene takes place on rocky ground. *Vulci.*

Dur. No. 298.

820. SHALLOW TWO HANDLED CUP. CXLIV. $3\frac{4}{10}$ in. by 9 in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. Contest of Hêraklês with Andromachê and two other Amazons; the hero stoops forward to dispatch with his club a fallen Amazon whom he has seized by the *pteruges* of her cuirass; he is assailed in turn by the spear of Andromachê, who advances to the rescue of her fallen companion; behind Hêraklês a third Amazon retreating from the scene; the hero is bearded and clad in the lion's skin knotted round his neck; over his back his name, HPAKVES, from right to left; at his left side his sword; the three Amazons are armed with helmets, cuirasses with *pteruges* and shoulder straps, Argolic bucklers, and greaves; Andromachê and the retreating figure are armed with spears, the fallen figure with a sword which she has drawn a little way out of the scabbard; their helmets are crested, have cheek-pieces, and cover the back of the neck; under their cuirasses they wear *chitôns* reaching to the hips; Andromachê bears for the device of her shield a tripod, the fallen figure, four wings issuing from a small central wheel or flower; on the shield of the retreating figure the body of a chariot; above the spear of Andromachê, her name, ANΔPOMAXE; in front of the retreating figure, HIΠO, "Hippô," from right to left; 2. rev. the scene of the obverse continued; three Amazons running along as if to the assistance of their companion; in the centre a figure running by the side of a horse whom she is holding by the rein; she wears a Phrygian cap, and a tight fitting jerkin and *anaxyrides*, both striped; at her left side a quiver suspended from a shoulder belt embroidered with the Mæander; her Phrygian cap has long straps notched at the edge and hanging over her breast; in her left hand she holds her bow; the Amazon in front and the one behind her are both armed with helmets, cuirasses, Argolic bucklers, greaves and spears; their helmets are crested, have cheek-pieces and cover the back of the neck; their cuirasses have shoulder straps and *pteruges*, under them they wear embroidered *chitôns* reaching

to the hips; the one in front has long hair hanging down behind; on her shield a hawk flying; in front of her face, KALE; the other carries her spear over her shoulder pointed behind her; on her shield the device of a leaf; in front of her face, EVOΓE, "Euopê," from right to left, 3. on the inside of the cup, two Amazons, Hippolytê and Thêrô, rushing forward to battle; Hippolytê, the nearest to the spectator, is armed with a helmet, a cuirass with *pteruges* and shoulder straps, an Argolic buckler with the device of a winged dolphin, greaves and a spear; her helmet is crested, has cheek-pieces and covers the back of the neck; her hair falls in long tresses; she wears under her cuirass an embroidered *chitôn* reaching to the hips; in front of her, I[ΓΓ]OVVTE, "Hippolytê," from right to left; Thêrô wears a Phrygian cap, a tight fitting jerkin and *anaxyrides*, both striped horizontally; her quiver hangs at her left side with a wing attached to the cover; it is suspended from a shoulder belt embroidered with the Mæander pattern; in front of her face her name, ΘEPO, from right to left; this scene is probably a continuation of that on the obverse. *Vulci.*

Dur. No. 293.

821. Shallow two-handled cup. cxliv. 5 in. by 13 in. Design red on a black ground; 1. Anacreon playing on the heptachord *chelys* in the presence of two youthful figures; the poet is crowned with vine leaves and wears a mantle which leaves the right arm and shoulder free; his beard is long and pointed, he bends his right knee as if dancing; before him his name, ANAKPEON; behind him [KA]VOS, from right to left, "Anacreon is noble;" the youths in front of him advance, one behind the other, extending their right hands towards him; they have long hair gathered up behind under a wreath; the foremost has a mantle hanging from both arms, and is crowned with ivy; the second wears a myrtle wreath and a mantle round his body which leaves the right arm and side free; the upper part of his figure seems restored; behind the foremost youth, NVΦES, behind the second youth, [KA]VO[S] from right to left, "Nyphês is noble;" 2. rev. contest of Hêraklês with Lykôpis and another Amazon; the hero is armed with the lion's skin, and his sword, of which the scabbard hangs at his left side; he wears a *chitôn* reaching to the hips under the lion's skin, and a girdle; before him his name, HEPAKVES; he springs forward, sword in hand, to attack an Amazon flying before him; with his left hand he has seized

hold of the *antyx* of her shield; she is armed with a Corinthian crested helmet, a cuirass, an Argolic buckler with the device of a kite flying, and a spear which she thrusts at Hêraklês as she retreats; behind him Lykôpis flying in the contrary direction; she is accoutred with a Phrygian cap, a cuirass of leather with shoulder straps and *pteruges*, a quiver hung at her left side, and a bow in her left hand; to the mouth of the quiver is attached a wing; she looks back at the scene as she flies from it; in front of her face, [ΛV]ΚΟΓΙS, "Lykôpis," behind her, ΚΑ . .; behind the other Amazon, ... ΟΙ; 3. inside the cup, a naked female figure stooping to attach her right sandal; her hair is covered with a coif; she wears earrings and armlets; round her, ΜΕΜΝΟΝ ΚΑVΟS, "Memnôn is noble." *Vulci.*

Dur. No. 428.

821.* SHALLOW TWO HANDLED CUP. CXLIV. $4\frac{7}{10}$ in. by 1 ft. $1\frac{2}{10}$ in. Design red on a black ground, with accessories in crimson; 1. three youthful figures, Nikôn, Chilôn and Solôn, apparently playing at some game; on the left Nikôn, who has long hair looped up behind under an ivy-wreath, and a mantle hanging from his left shoulder; in front of him, ΝΙΚ[Ο]Ν, and behind him from right to left, ΚΑVΟS, "Nikôn is noble;" he bends his knees slightly and stretches out both hands as if to receive something from a youth before him, Chilôn, who looks back as he retreats from him, wearing his mantle on his left arm, and holding in his right a branch level with his head; on the right a third youth, Solôn, bearing on his shoulder a knotted staff from which hangs his mantle; before him, ΧΙVΟΝ SOVΟΝ, from right to left, behind him, ΚΑVΟS, "Solôn is noble;" both these two last figures have long hair looped up by a myrtle wreath; 2. rev. a bearded figure wreathed with ivy and wearing a mantle, playing on the *chelys*, between two bearded figures, wreathed with myrtle and also wearing mantles; the figure on the left holds in his right hand a knotted staff and is following the figure playing on the *chelys*; in front of him his name, ΜΟVΓΙS, behind his head, [ΚΑV]ΟS, "Molpis is noble," from right to left; in front of the figure playing on the *chelys*, his name, ΘΑVΙΝΟS, "Thalinos;" the third figure advances from the right to meet the other two; in his right hand he holds a flower?; behind him his name, ΧSΑΝΘΟS, "Xanthos;" 3. inside the cup, an archer or Amazon crouching down to draw a bow; this figure has long hair and

is accoutred with a Corinthian, crested helmet, a leathern *chitôn* with *pteruges*, greaves, an Argolic buckler, a bow, and a quiver hung at his left side with a wing attached to the mouth; under his jerkin is a *chitôn* reaching to the hips; on his buckler is the device of an eagle devouring a serpent; round this figure, MEMNON KAVOS, "Memnôn is noble."

822. Shallow two-handled cup. CXLIV. $5\frac{1}{10}$ in. by $13\frac{1}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. Hêraklês bringing the Erymanthian boar to Eurystheus; the hero is bearded and armed with the lion's skin and his sword hung at his left side; he bears the boar on his shoulders and presents it tail foremost to Eurystheus whose head and outstretched arms appear out of the *lebês* in which he has taken refuge, and who is bearded; on the *lebês*, EVPVSΘEVS; behind Eurystheus a female figure, perhaps Alkmênê, eagerly stretching forward her hands towards Hêraklês; she has long hair looped up behind with a diadem wound twice round the head; she wears a talaric *chitôn* over which is an upper garment of woollen, falling as low as the waist, and with looped up sleeves; a small *peplos* hangs from her arms, the ends terminating in tassels; her *chitôn* is encircled by a black line half-way up the leg; over her head, KAVE; behind her an aged male figure, probably Amphitryôn, leaning on his staff, *baktron*, and placing his right hand on his forehead; he is bald on the forehead, his hair falls in ringlets behind, his beard is long and pointed; he wears a talaric *chitôn* encircled by a black line a little above the ancle, and shoes tied over the instep; behind Hêraklês his bow and quiver hanging from a tree; the bow is made of two horns, the quiver of overlapping scales; a wing is attached to its mouth; behind the *lebês* another tree; 2. rev. a *quadriga* driven by a youthful figure; at the side of the horses a warrior, at their heads Hermês; the figure in the *quadriga* has long hair and is slightly bearded, from his shoulders hangs a *chlamys*, at his left side a sword; he holds the reins in both hands and the goad in his right; behind him, [KA]VOS; the warrior is bearded, his hair falls in tresses; he is armed in the Greek panoply with a Corinthian, crested helmet, and Bœotian buckler; his cuirass has *pteruges* under which is a *chitôn* reaching to the hips: he wears a girdle ornamented with the Mæander; the *ochanon* by which the arm is attached to the shield terminates in the honeysuckle ornament; he is moving forward towards

Hermês with his left hand extended; in front, [K]AVOS; Hermês stoops forward, pointing downwards with his *caduceus*; his long hair is looped up behind by a diadem, wound twice round the head; he wears the *petasus*, *chlamys*, *talaria* and a woollen *chitôn* reaching to the hips, and falling in a fold over the girdle; at his left side a sword, the hilt of which terminates in the head of a bird; his *chlamys* is fastened over the breast by a circular broach, *peronê*; the collars, *lepadna*, of the horses, are ornamented with the Mæander pattern and a fringe of arches with trefoil cusps; above the horses' withers rises the *hestôr* or yoke pin out of the *omphalos*; the chariot wheel has four spokes arranged so as to imitate a rose with four petals and *stamina*; 3. inside the cup a female figure, perhaps Sapphô, standing by the side of a seated male figure, perhaps Alcæus; the female figure has her head covered with a cap, in front of which is the *sphendonê*; she wears earrings, a transparent talaric *chitôn* showing the forms of the limbs, and a woollen, upper garment with looped up sleeves reaching to the waist; she is untying her girdle and looks towards the seated figure; her cap is woven and ornamented with wavy and dotted lines; it has a loop behind; the male figure is seated on a kind of bench; he is bearded and wreathed with myrtle, his forehead is bald; a mantle is thrown over his thighs, he wears boots laced up over the instep; at his feet a *chelys*; in his right hand he holds a staff, *baktron*, extending his left towards the female figure; above him hangs a large basket; round the group, ΠANAITIOS KAVOS, "Panaitios is noble;" on one of the handles in incised letters, EVΦPONIOS EΠOIESEN, "Euphronios made [me];" on the bottom of the foot an incised character, Pl. B. 822. *Vulci.*

Dur. No. 61.

823. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{8}{10}$ in. by $12\frac{8}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; Hêraklês and Busiris; the hero is bearded and wears the lion's skin girt round the waist, and under it a *chitôn* reaching to the hips; at his left side hangs his quiver; he has grasped by the throat and is despatching with his club an Egyptian who has fallen at the altar, and from whose head blood is flowing from two wounds; on either side are two Egyptians looking back at the scene, as they fly from it; one

of those in front of Hêraklês holds in his right hand an *oinochoê*, at his feet a heptachord lyre; of the other pair one is a flute player and wears the usual *phorbeia* or mouth-piece; at his back hangs the *sybênê* or flute case and an object resembling a log of wood; the other holds in his right hand the sacrificial knife or chopper; at his feet a large basket, *kaneon*, such as was used to bring sacrificial offerings in; the Egyptians wear woollen *chitôns*, with skirts of another material from the girdle downwards; their heads are closely shaven, their features are of the Nubian type; all wear wreaths except one who has fallen; the altar is square with Ionic volutes at the corners; above, ΓV[Θ]ON EΓOIESEN, "Pythôn made [me];" 2. rev. *symposion* or banquet; two middle aged figures reclining on separate couches; one is bald on the forehead and has a linen coif wound round his head like a diadem; his beard is long and pointed, his lower limbs are enveloped in a mantle; in his right hand he holds out a drinking cup to be filled from the *oinochoê* of a youth who stands before him; the other reclining figure has a pointed beard and is wreathed with ivy, he leans back with his right hand behind his head; a drinking cup is placed on the ground at his side; at his feet stands an *aulêtris* playing on the double flutes; she wears a linen cap, earrings, a talaric *chitôn* and a *peplos*; on another couch placed at right angles to that of the bald figure, is a figure seen only in profile, raising a drinking cup to his lips; under his elbow is a striped cushion; in a line with the heads of these figures, EΓIKTE TOS EΛPAΦS[EN], "Epiktêtos painted [me.];" the drinking cups in this scene are shape CXLV; 3. inside the cup, a flute-player playing on the double flutes, while a Mænad dances, playing on the *krotala*; the flute-player is beardless, and wreathed with myrtle, a *chlamys* hangs from his left shoulder; he wears the *phorbeia* fastened over the crown and at the back of his head; the Mænad wears a coif quilted in many folds, earrings, a transparent *chitôn* reaching to the hips with an embroidered border, and a panther's skin. *Vulci. C.**

No. 572. Micali, Storia d. Ant. Pop. It. Atlas, Firenz. 1832, Tav. xc, 1. for obv. Panofka, Namen d. Vasenb. in Abhandl. d. k. Ak. zu Berlin, 1848. Taf. III, fig. 4.

824. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{8}{10}$ in. by $12\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; five

of the exploits of Thêseus; these scenes are arranged from right to left; [I.] contest with the robber, Sinis Pityokamptês; Thêseus has thrown Sinis to the ground and, seizing his left wrist with his right hand, is dragging him forward to attach him to a pine tree, the branches of which he has bent down with his left hand; the robber has a long bushy beard; he rests on his right leg bent under him, and stretches out his right hand eagerly in the direction contrary to that in which he is pulled, as if seeking to pick up a stone; on a tree behind him hang his *chlamys* and a *pilos*? Thêseus wears his *petasus* hanging at his back; his sword, the hilt of which terminates in a bird's head, hangs at his left side; [II.] Thêseus killing the sow of Krommyôn; on his left arm he wears a bordered *chlamys* as a shield, attacking the sow with his drawn sword in his right hand, and his left leg advanced; in his left hand he holds the scabbard of his sword; the animal, which has been already transfixed from shoulder to shoulder with his spear, still rushes forward fiercely to the attack, shewing its tusks, and with its mane erect; at the side of the sow the nymph Phaia advances, stretching out her left hand to ward off the sword-thrust of Thêseus and tearing her long hair with her right; she wears an embroidered, talaric *chitôn*, striped down the side and edged with a Mæander border, *paruphê*; a bordered *peplos* hangs from her shoulders; her girdle is also ornamented with the Mæander pattern; [III.] contest with the robber Kerkyôn; the hero, who is naked, has lifted Kerkyôn off the ground, and compresses his ribs between his arms, leaning over him and resting his head upon his back; the robber, who has passed his right arm round the back of Thêseus, vainly endeavours with his left hand to detach himself from his grasp; he is bearded, and wears a diadem; the *chlamys* and sword of Thêseus hang on a tree behind him; [IV.] contest with the robber Skirôn; Thêseus is about to throw the Giant over the Skirônian precipice; seizing his right leg with his right hand, he urges him head foremost over the rock, detaching at the same time with his left hand the right hand of the Giant from the crag to which he still clings; Skirôn has an immense mass of bushy hair and beard; his face expresses savage terror; Thêseus wears a *petasus* hanging over his back behind, at his left side hangs his sword; at the foot of the rock the tortoise which devoured the travellers, his victims; behind Thêseus is Pallas Athênê looking back at the scene as she turns away from it; she is armed with a helmet, the ægis and a spear;

her helmet is crested, covers the back of the neck, and has an ornamented *geisson* or frontal ridge; at the feet of Thêseus the *podaniptêr* in which Skirôn compelled all travellers to wash his feet; it has handles studded with knobs terminating at their attachments in the honeysuckle ornament; inside the cup, [V.] contest with the Minotaur; Thêseus is about to pierce the Minotaur with his sword, which he holds in his right hand and the scabbard of which hangs at his left side; the monster is represented with a bull's head and a human body covered with a spotted skin, perhaps in allusion to his other name, Asteriôn or Asterios; the spots terminate at the ancles and wrists; he has fallen on his right knee, and vainly endeavours to stay the sword of Thêseus by grasping the blade; with his left hand the hero has seized the left wrist of the Minotaur, rendering useless the stone which he grasps in his clenched hand; behind Thêseus, ΔOPIS EΛPAΦ[S]EN, "Dôris painted [me];" in all these scenes Thêseus is represented beardless; he has long hair looped up behind with a diadem, in the fashion called after his name *Thêsêis*; in all the scenes except [II.] he wears a transparent *chitôn* reaching to the hips and falling in a fold over the girdle; it is gathered up at regular intervals so as to present an indented outline at the bottom of the skirt, and is encircled a little higher by a black line. *Vulci.* *C.**

No. 183. Gerhard, Auserl. Vasenb. Taf. ccxxxiv.

824.* Shallow two-handled cup. cxliv. $4\frac{8}{10}$ in. by $12\frac{8}{10}$ in. Design red on a black ground; the inner markings faintly traced in red with accessories in white; round the outside and inside of the cup a frieze representing the exploits of Thêseus; round the outside from right to left; [I.] contest with the robber, Sinis Pityokamptês; Sinis has fallen on his knees and clings for support to the pine tree which Thêseus has bent down with his left hand; with his right the hero seizes Sinis by his left arm, dragging him away from the stem of the tree towards the branch to which he is about to attach him; the robber is bald on the forehead and has a shaggy beard; [II.] contest with the sow of Krommyôn; Thêseus, sword in hand, and with his *chlamys* worn on his left arm as a shield, stands awaiting the onward rush of the sow, who springs forward at him; at the side of the animal stands the nymph Phaia; she has long, white hair as if from extreme old age, and wears a talaric *chitôn* with sleeves, and bound with a

girdle ; she stretches out her right hand as if to check Thêseus and rests her left on a long wand or staff; [III.] contest with the robber Kerkyôn ; Thêseus, passing his left hand round the back of his adversary and seïzing his right arm with his right hand, draws the body of Kerkyôn towards him, advancing his right leg behind him ; Kerkyôn is naked and bearded ; his forehead is bald and his hair bound with a diadem ; behind Thêseus his club hanging up and his spear; behind Kerkyôn hangs a *pilos* ; [IV.] contest with the robber Polypêmôn or Damastês, surnamed Prokrustês ; Thêseus has thrown the robber down on his own bed, and is about to kill him with the *pelekys* or double edged axe, which he has uplifted with both hands ; Prokrustês is naked and unarmed ; resting his left arm on the bed, he stretches out his right hand as if to implore mercy ; he is bald on the forehead, his beard and hair fall in shaggy locks ; the bed is represented by a slight horizontal bar resting upon two legs, having its whole length divided into small equal parts like a measuring rod : [V.] contest with Skirôn ; Thêseus rushes at the robber, about to strike him down with the *podaniptêr* uplifted in his right hand ; Skirôn has fallen backwards on the rock, stretching out his left hand to implore mercy, and supporting himself by resting his right on the rock behind him ; he is bald on the forehead and has a shaggy beard ; at the bottom of the rock the tortoise which devoured the travellers, his victims ; on the summit of the rock behind Skirôn a tree blown very much from the perpendicular as if in a bleak and exposed situation ; [VI.] the capture of the bull of Marathôn ; resting on his left leg and throwing the weight of his body against the bull's side, Thêseus with his right hand draws tight a cord which he has passed in a noose round the horns of the animal ; in his left he holds the end of the cord, and the club which he took from the robber Periphêtês ; on the inside of the cup, the same scenes are repeated with slight variations and in reversed order, being arranged from left to right ; [I.] Sinis is seated on a rock ; [II.] Phaia extends both hands towards Thêseus, resting the palm of her left hand on her staff; [III.] the *pilos* hanging up is omitted : [IV.] the cord appears to be attached to the right hind leg and right foreleg of the bull as well as to his horns ; [VII.] in the centre of the inside, contest of Thêseus and the Minotaur ; seizing the falling monster by the left horn with his left hand, Thêseus drags him forward out of the palace in the labyrinth, and is about to slay him with the sword in his

right hand; the palace is represented by a Doric column with its entablature and triglyphs, at the side of which is a door covered with Mæanders and checky squares; the whole scene is encircled by a band of similar Mæanders and checky squares; in all these scenes on both sides of the cup, Thêseus, as well as his adversaries, is represented naked; he is beardless, his long hair bound up with a diadem, in the fashion called *Thêsêis*, the sword of his father Aigeus hung at his left side; on the bottom of the foot incised characters, Pl. B. 824.* *Br.*

825. Shallow two-handled cup. cxliv. $4\frac{3}{10}$ in. by $11\frac{7}{10}$ in. Design red on a black ground; the main outlines drawn in black, with accessories in crimson; the exploits of Thêseus; [I.] Thêseus carrying off the boar of Krommyôn; with his left hand he drags away the slain boar by a cord attached to both hind legs; with his right he raises his drawn sword above his head, looking towards Hermês, who follows, stretching out his *caduceus* towards him, and who is beardless and wears a *petasus*; above scene V, HO ΠAIS, and above the boar, KALOS, "the boy is noble;" [II.] contest with Prokrustês; seizing with his left hand the robber's right arm at the elbow, Thêseus is about to cut him down with the *pelekys* or double edged axe in his right hand; Prokrustês has fallen on his left knee and clings to a rock with his left hand; blood flows copiously from his wounds; his head is bound with a diadem wound twice round it, his beard is long and bushy; above his head a *petasus* hanging on the wall and KAVOS; across the body of Thêseus, KAVOS; [III.] contest with Kerkyôn; Thêseus has raised the robber completely off the ground, having obtained a fulcrum by compressing his body with both arms, resting his head on the back of Kerkyôn and clasping his hands firmly under his stomach; the robber, held nearly in a horizontal position with his face downwards, has passed his left arm round the body of Thêseus, and with his right hand feebly endeavours to grasp his foot; he has long hair looped up behind under a myrtle wreath, and a long pointed beard; above the group, NALOS, [KAVOS] and behind Kerkyôn a *petasus* hanging up; [IV.] contest with the Minotaur; with his left hand Thêseus has seized the monster by the right wrist, and is about to slay him with the sword in his right hand; the Minotaur, who is represented with a man's body and a bull's head, endeavours to turn round and fling at Thêseus a stone

held in his left hand; across his body, KAVOS; [V.] capture of the bull of Marathôn; Thêseus, about to sacrifice the bull to Apollo at Delphi, drags him along by two cords, one attached to the fore legs and nose, the other to the hind legs of the animal; behind Thêseus, KAVOS; above, hangs his *petasus*; behind the bull a tree; in all these scenes Thêseus has long hair looped up behind in the androgynous knot, after the fashion called *Thêsêis*; in scene V. he has light hair; inside the cup, a youthful, male figure holding in his right hand a *keras*, in his left a short knotted walking stick or *baktron*, on which he leans, looking backwards; his head is wreathed with myrtle, a *chlamys*, bordered and embroidered, hangs from his shoulders; round him, HO[Π]AIS KAVOS the latter word from right to left; "the boy [is] noble." *Vulci.*

Dur. No. 348.

826. Shallow two-handled cup. cxliv. $4\frac{1}{10}$ in. by $10\frac{8}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. contest of Thêseus with Sinis Pityokamptês; the hero, seizing with his right hand the right arm of the prostrate Giant, rests his left foot against the stem of a tree, while with his left hand he bends down a branch of it to attach Sinis to; the Giant, who has long squalid hair and beard, clings with his left hand to the stem of the tree; behind Thêseus another tree, on which hang his *petasus* and *chlamys* bordered with the Mæander pattern and against which lean two spears; behind this tree a bearded figure, looking on at the contest; he is equipt as a traveller with a *petasus*, a *chlamys*, and a spear in his right hand; over his left shoulder two sacks; 2. rev. contest of Thêseus with the sow of Krommyôn; the hero stands with his right arm drawn back, preparing to hurl a stone at the sow, who rushes on him; he advances his left arm round which his *chlamys* is twisted to serve as a shield; his hair falls in long ringlets, he is beardless; his sword hangs at his left side; behind the sow the nymph, Phaia, leaning forward on a staff, *baktron*, and stretching out her right hand towards the sow, as if to encourage her; she has dishevelled hair, and wears a talaric *chitôn* with sleeves over which is an outer fold or garment reaching to the hips; both these garments have a double stripe down the side; on her shoulders is a *peplos*; by the side of the

sow a leafless tree; 3. inside the cup, two figures standing conversing; one, a middle aged figure with a bushy beard and wearing a mantle brought over the back of his head like a cowl; he leans on a *baktron* or staff; the other, a youthful, beardless figure, also clad in a mantle which envelopes his arms; on the bottom of the foot Λ incised. *C.*

De Witte, Descr. No. 111.

827. Shallow two-handled cup. CXLIV. $5\frac{6}{10}$ in. by $12\frac{8}{10}$ in. Design red on a black ground; the main outlines drawn in black with accessories in crimson; 1. Thêseus carrying away Antiopê the queen of the Amazons in a *quadriga*; he has long hair bound with a myrtle wreath, and wears a *chlamys* and a cuirass; he stands in the chariot, holding in his left hand the reins and two spears, and in his right, which is restored, the reins and a goad; over the horses has been his name [ΘESEY]S; in his left arm he supports Antiopê, who wears a Phrygian cap wreathed with myrtle and terminating in a spike, earrings, a jerkin reaching to the hips and *anaxyrides*; at her left side is her quiver hung from a shoulder belt; her jerkin is ornamented with parallel, indented lines and bordered with the Mæander pattern, her *anaxyrides* studded with eyes or spots, her belt ornamented with a Mæander; she leans over the arm of Thêseus, turning her head away from him and looking backward; in her left hand she holds her bow; in front of her face, ANTIOΠEIA, "Antiopeia;" behind her advances Peirithoos, armed with a Corinthian, crested helmet, an Argolic buckler, a cuirass under which is a *chitôn* reaching to the hips, greaves and two spears; he is bearded, his hair flows down his back; his *chitôn* is embroidered, bordered with the Mæander pattern and fringed; he advances his right hand towards Antiopê; parallel with the line of his body, and from right to left, ΠEPIΘ[O]OS, "Peirithoos;" behind him Phorbas armed with a Corinthian, crested helmet, a cuirass under which is a *chitôn* reaching to the hips, a sword hung at his left side and greaves; in his left hand he holds a spear; he is looking back; before him his name, ΦOPBAS, from right to left; the cuirasses of all these warriors have richly ornamented *pteruges*; Thêseus and Phorbas wear embroidered belts; 2. rev. the Dioscuri taking leave of their parents, Tyndareus and Lêda; they are on horseback and stand, one on each side, facing each other; Tyndareus and Lêda stand between them; Tyndareus leans forward on his staff, *baktron*,

and extends his left hand to address Lêda; his head, which is restored, is beardless, he wears a mantle which leaves the right arm uncovered; Lêda wears a talaric *chitôn* and *peplos*, armlets and sandals; her head is restored; her *chitôn* falls in a fold over the girdle and is encircled by a black line a little above the ancle; she stretches out her right hand towards Tyndareus, in her left she holds a flower; behind the Dioscuros on the right, XAX[P]VVION, "Chachryllion [made me];" the word ЄΓΟΙΕSЄN was probably written over the heads of Tyndareus and of Lêda where the vase has been restored; 3. inside the cup, a female figure holding a flower, standing opposite a male figure who is playing on the *chelys* with the *plectrum*, and has his hair wreathed with vine leaves; he is beardless, his hair flows down his back, he wears a mantle which leaves the right arm uncovered; in front of his head, XAIPE SY, "Hail thou;" the female figure has long hair looped up behind with a diadem, a necklace, armlets, sandals and a talaric *chitôn* with sleeves bordered round the neck, over which is an upper garment of which the ends, *pteruges*, hang down to the knee; with her left hand she raises the skirt of her *chitôn*, which is encircled a little above the ancle by a black line. *C.*

De Witte, Descr. No. 115.

828. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{4}{10}$ in. by $12\frac{1}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. contest of Thêseus and the Minotaur; the hero has long hair looped up behind under a wreath of which the long ends hang down; he is beardless, and wears a *chitôn* reaching to the hips, over which is a tiger's skin; at his left side hangs the scabbard of his sword, which he holds in his right hand; he rushes forward, placing his right foot on the leg of the Minotaur, who has fallen before him, and stretching out his left hand to seize his horn; the monster, who is represented with a human body and a bull's head and tail, has fallen on both knees and endeavours to hurl at Thêseus a rock raised with both hands above his head; on the rock is an object like a star; on either side of the combat is an Athenian maiden, each encouraging Thêseus by stretching out one arm; they have their hair covered with a cap, and wear talaric *chitôns* with looped up sleeves and *pepli*; the one on the left holds up the skirt of her *chiton* with her left hand; in a line with the body

of Thêseus, EΛPAΘSEN, "painted"; 2. rev. drinking scene; in the centre a large *kratêr* out of which a youth is filling a shallow two-handled cup, (shape CXLV); behind, a group of two youths, one playing on the double flutes, the other holding out a cup (shape CXLV) and raising his left hand to his head as if dancing; from his shoulders hangs a *chlamys*; on either side of the *kratêr*, two figures, one standing on his left leg and raising his right foot from the ground; looking back he places his left hand over the drinking cup, which the figure behind him is filling from the *kratêr*; in his right hand he holds an *oinochoê* (shape XXVI) near the ground; before him stands a youth stretching out his right hand towards him and balancing on his left a deep two-handled cup (shape CXLVI); all these figures are with one exception naked; they are beardless, and wear vine wreaths; over the head of the figure filling the cup from the *kratêr*, EΠIKTETOS, and behind him, EΛPAΦSEN, "Epiktêtos drew me;" 3. inside the cup, Anacreon lying on a couch, and playing on the heptachord *chelys* with the *plectrum*; he is bald on the forehead and wreathed with vine, his beard is long and pointed; he wears a mantle which leaves his right arm and shoulder free; in front of him a flute case, *sybênê*, made of panther's skin, and HIΠΠAP[X]O[S] KAVOS "Hipparchos is noble;" his back is supported by a striped cushion. *Vulci.*

Dur. No. 341.

828.*SHALLOW TWO-HANDLED CUP. CXLIV. 6 in. by 1 ft. $3\frac{9}{10}$ in. Design red on a black ground with accessories in crimson; 1. the metamorphosis of Thetis when pursued by Pêleus; in the centre of the scene Pêleus naked and beardless, leaning forward and passing his left hand round the waist of Thetis; Thetis moves away trying to disengage herself from his grasp, while at the same time she appears in the form of a lion mounted on his back; she wears a talaric *chitôn* with sleeves; above, her name, [Θ]ET[IS]; the greater part of the lion seems restored; on either side two Nêreids flying and raising their hands in terror; all have long hair looped up behind, and wear succinct, talaric *chitôns* with sleeves; of the pair on the right one holds a dolphin by the tail in her left hand; one of the pair on the other side wears a small *peplos*; the scene is bounded at either end by a Hippocamp; 2. rev. Hermês announcing to Nêreus the rape of Thetis; in the centre of the scene Nêreus is seated on a cube; he wears a talaric *chitôn* and *peplos*, in his right hand a dol-

phin, in his left a sceptre; behind, his name, ΝΕΡΕΥS, from right to left; before him Hermês with his attributes approaching rapidly and advancing his right arm; behind, his name, ΗΕΡΜΕS, and a Nêreid putting forth her right hand; behind Nêreus two Nêreids advancing towards him; the one nearest to him stretches forward her left arm, holding a flower in either hand; the other raises her left hand, holding a flower in her right; all three have long hair looped up behind with wreaths, and wear *pepli* and succinct, talaric *chitôns* with sleeves; the scene is bounded at either end by a Hippokampos, the tails of the pair on this side being interlaced with the tails of those on the other side; 3. inside the cup, an ithyphallic, bearded figure, wreathed with myrtle, who stoops forward, holding in his right hand a *keras*, and having his left arm muffled in drapery; round him, ΦΕΙΔΟΝ ΚΑVOS, "Pheidôn is noble." *Vulci.*

Dur. No. 378. Gerhard, Auserl. Vasenb. Taf. CLXXXVIII-IX.

829. SHALLOW TWO-HANDLED CUP. CXLIV. $5\frac{4}{10}$ in. by $12\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; 1. the quarrel of Agamemnon and Achilles; on the right of the scene Agamemnon drawing his sword and rushing forward to attack Achilles; he is held back by a bearded figure behind him and a youth in front; on the opposite side is Achilles, who has in like manner drawn his sword and is held back by two youths, one on each side; between the combatants stands a female figure stretching out both arms; Achilles and Agamemnon wear *endromides*; both these figures, and also the figure behind Agamemnon, are bearded and have long hair looped up behind by a diadem; of the three other male figures two are beardless and have long hair looped up under a diadem, the head of the third has been broken away; all the male figures wear bordered and embroidered *chlamydes*; the female figure wears an embroidered *chitôn* over which hangs an embroidered and bordered *peplos*; her head, which is broken away, has been bound with a diadem of which the ends still remain; under the handle of the vase and behind Agamemnon, a pair of greaves, and behind Achilles under the opposite handle, a helmet crested and with cheek-pieces and nasal, the *epikranon* covered with a checky pattern; it is placed on an Argolic buckler; 2. rev. the trial of Orestês by the Areopagus; in the centre of the scene the stone on which

the votes are deposited in this trial; behind the stone Pallas Athênê, who holds in her right hand her spear resting on the ground with the point uppermost; she raises her left hand as if deciding on which side lies the majority of the votes, which are placed before her at either end of the stone; the row farthest from her seems to be about six in number, those at the end nearest to her are difficult to count, being clustered in an irregular manner; they appear to be arranged in five clusters of three each; she is armed with a helmet and the ægis, and wears a talaric *chitôn* with sleeves and an upper garment bordered and embroidered, and with *pteruges* hanging down; her helmet is crested, has a frontal ridge, *geison*, and covers the back of the neck; her long hair flows down her neck; before her stand two figures, the foremost is bearded and wears a diadem, the youth behind him is beardless and leans on a staff, *baktron*; his long hair is looped up by a diadem; this pair appear to be addressing Pallas Athênê; behind them a third bearded figure wearing a *sphendonê* and sandals, and holding in his left hand a staff, *baktron*; he appears to be leading forward Orestês, who stands in a dejected attitude, leaning on his staff with his head bent forward and his hand raised to his brow; he is bearded and wears a diadem, part of his mantle is drawn over his head behind; behind Pallas Athênê two other figures leaning on their staffs; one, a youthful, male figure whose hair is looped up by a diadem, the other, a bearded figure also wearing a diadem; both wear sandals; all the male figures in this scene wear mantles bordered and embroidered; 3. inside the cup, Pêleus leading away Thetis; Pêleus is bearded and wears a large brimmed *petasus*, a talaric *chitôn* with looped up sleeves and a mantle, embroidered, and bordered on its upper edge; in his left hand he holds a spear; he turns round towards Thetis, leading her by the hand; she wears earrings, a *sphendonê*, a talaric *chitôn* and a bordered and embroidered *peplos*, drawn over the back of the head; over her *chitôn* is an upper fold or garment reaching to the hips, and another to the waist; a long tress hangs down behind her ear over her neck. *Vulci. C.**

No. 5. Birch, Archæologia, xxxii, Pl. 8, 9. pp. 150-167.

830. Shallow two-handled cup. cxliv. 5½ in. by 1 ft. $1\frac{9}{10}$ in. Design red on a black ground, the main outlines drawn in black with accessories in crimson; 1. the surprize of Trôilos and Polyxena by Achilles at the fountain outside the walls of Troy; in the centre of the scene, Achilles rushing

forward in pursuit of Trôilos, who flies before him, mounted on one horse and leading another; Achilles is armed with a Corinthian, crested helmet, drawn over his face, a cuirass ornamented with volutes, greaves, a spear and a Bœotian buckler with the device of a crescent between two rings; under his cuirass is a *chitôn* reaching to the hips; Trôilos is beardless, and wears an embroidered *chlamys* and a *chitôn* tucked up to the hips in front with a long skirt spread over the horse's crupper behind; on the extreme left a building represented by a Doric column and entablature, under which is a fountain issuing from a lion's head; at the fountain stands Polyxena, her hair looped up by a broad diadem; she wears a succinct, talaric *chitôn*, falling in a fold over her girdle, and a small *peplos* hanging from the arms; she has just placed one foot on the base of the fountain, and looks round with a gesture of surprize at the flight of Trôilos behind her; in advance of the horses is another maiden, a companion of Polyxena, flying but looking back at the scene; she has long hair looped up behind with the *sphendonê* and wears a succinct, talaric *chitôn*; parallel with the head of Achilles, ΝΑ ΟS, in front of his body, ΝΑΙΛΙ; [ΚΑVOS ΝΑΙΧΙ] "forsooth noble," in front of the horses' heads, ΗΛ Α S; 2. rev. the quarrel of Achilles and Agamemnon; the two chiefs attempt to rush forward, stretching out their left hands, but are held back on either side; each has his sword wrenched from his hand by a youthful figure, and is locked round the waist in the arms of another youth; in the centre of the scene stands another figure, parting the angry warriors with extended arms; he wears a Corinthian, crested helmet and a *chlamys* hanging from his shoulders; his beard is long and pointed; the rest of the figures are naked and wear wreaths; Agamemnon and Achilles have long, pointed beards; the youths are beardless; in a line with their heads, ΚΑLOS, ΚΑLOS, repeated apparently behind the figure on the extreme right; 3. inside the cup, Erôs hovering in the air, and holding in his right hand a flower; he is represented as a winged youth, his long hair bound with a diadem; above and below, ΚΑVOS. *Vulci. C*.*

No. 1737. Birch, Archæologia, xxxii, Pl. 10, p. 152 for rev.

831. Shallow two-handled cup. cxliv. $4\frac{8}{10}$ in. by $11\frac{8}{10}$ in. Design red on a black ground, the outlines drawn in black; Brisêis led away from Achilles: on the right of the scene the hero is seated in his tent in a dejected attitude, his drapery drawn over his head and the lower part of his face,

his right hand raised to his brow; his hair is bound with a diadem, he wears a talaric *chitôn*, a mantle and sandals; in his left hand is a knotted stick; he is seated on an *okladias* which has a striped cushion and of which the feet terminate in serpents' heads; the tent is represented by striped and fringed drapery hanging from two upright pillars; behind Achilles his spear leaning against the side of the tent, above him hang his crested helmet and his sword; behind him on the extreme right stands an elderly figure, probably Phoinix, with a long pointed beard, and holding in his right hand a spear; he wears a diadem, a talaric *chitôn*, a mantle and sandals; on the left of the scene another middle aged figure, probably Patroklos, leaning on his staff and regarding Achilles with sympathy; he has a long pointed beard and wears a diadem and a mantle which leaves his right arm and side free; his right arm rests against his side; behind him is Brisêis led away by Talthybios and followed by another figure, probably the herald Eurybatês; Brisêis has long hair bound with a double diadem; she wears a *peplos* drawn over the back of her head, and a talaric *chitôn* over which is an outer garment reaching to the knees; her *chitôn* is encircled a little above the ancles by an indented line of dots; Talthybios is bearded and wears a conical cap, a *chlamys* fastened on the left shoulder, a *chitôn* reaching to the hips and *endromides*; in his right hand he holds a *caduceus*; the figure following this group, the supposed Eurybatês, is bearded and wears a conical cap, a *chlamys* fastened on the left shoulder and *endromides*; in a line with the heads of these figures, AVIOS V; 2. rev. the entry of Brisêis into the palace of Agamemnon; on the right of the scene, between two Doric columns which represent the palace, Brisêis led by Talthybios and followed by the supposed Eurybatês; these figures are attired exactly like the group on the obverse just described, except that Eurybatês holds in his right hand a *caduceus* and is armed with a sword; he advances his left hand muffled in his *chlamys*; on the left of this group, outside the column, is a middle aged figure looking at the scene before him; he wears a talaric *chitôn*, a mantle and sandals; his right hand holds a staff, *baktron*; behind him two middle aged figures, probably Menelaos and Agamemnon, conversing; one of these has his back to the figure last described, and is attired in an exactly similar manner; the other leans forward on his staff, and has his mantle drawn over the back of his head, and twisted round his left arm; behind him, under the handle of the vase, is a stone seat,

repeated under the opposite handle; all these figures are bearded and wear diadems; in a line with their heads, ΛVIO ѵIOS KI; 3. inside the cup, a middle aged figure standing, conversing with an aged figure seated before him; both wear wreaths and have long pointed beards; the standing figure wears a mantle and stoops forward, advancing his right hand as if speaking; the seated figure is bald on the forehead and wears a talaric *chitôn* and mantle; he advances his right hand towards his companion, and holds in his left a staff, *baktron*; his *chitôn* is encircled by a narrow line halfway up the leg; on his seat is a striped cushion; round this group, ΛVIOS KIOS ѵIS. *Vulci. C.**

No. 1984. Gerhard, Trinksch. u. Gefässe d. K. M. zu Berlin u. ander. Samml. I, Taff. E, F.

832. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{8}{10}$ in. by $12\frac{6}{10}$ in. Design red on a black ground; the main outlines drawn in black, the accessories in crimson; 1. combat of two warriors over a third who has fallen on one knee between them; the fallen figure is armed with a Corinthian, crested helmet, an Argolic buckler with the device of a tripod, greaves and a spear which he is darting at the warrior who attacks him from behind; this figure is armed with a Corinthian, crested helmet, an Argolic buckler with the device of an eagle flying, a cuirass, greaves and a spear which he is aiming at the fallen warrior; under his cuirass is a *chitôn* reaching to the hips; the figure on the left is armed in the Greek panoply with a Corinthian helmet and Argolic buckler, and is rushing forward to attack the fallen warrior with his spear; in a line with the heads of these figures, MENEVEOS; it is uncertain to which of the three this name belongs; 2. rev. Pelops? Plêxippos standing between two horses, whom he holds by leading reins; he is beardless and wears a wreath and a *chlamys* hanging from his arms; he looks back at one of the horses who is a little in the rear; above, his name, ΠVEXSIΠΠOS; 3. inside the the cup, a naked, youthful figure moving to the right; he is beardless and wears a wreath and a *chlamys* cast over his left hand; he stoops forward, resting his right arm on his hip; round him, HO ΠAIS KAѵOS, "the boy is noble;" *Vulci. C.**

No. 1757.

833. ———— CXLIV. $4\frac{9}{10}$ in. by 1 ft. $1\frac{4}{10}$ in. Design red on a black ground, the main outlines drawn in black with

accessories in crimson; 1. double combat; the pair of warriors engaging on the left are armed in the Greek panoply with Corinthian helmets and Argolic bucklers; one is falling and endeavours to defend himself with his sword; his adversary, who has for device a serpent, presses onward to transfix him with his sword; both these warriors have long hair, their helmets are drawn over their faces; of the other pair of combatants one has fallen on one knee, the other is preparing to deal him a mortal blow with a sword formed like a falchion; the fallen warrior is beardless and armed with a Corinthian, crested helmet, an Argolic buckler, a cuirass and a spear; under his cuirass is a *chitôn* reaching to the hips; his companion is armed with a Corinthian, crested helmet, a cuirass to which *pteruges* are attached, an Argolic buckler with the device of a *triquetra* of legs, and greaves; under his cuirass is a *chitôn* reaching to the hips; above, KAVOS MEMNON, "Memnôn is noble;" 2. rev. double combat; on the right Achilles stabbing Penthesilea in the throat with a sword; the warrior is armed with a Corinthian, crested helmet and an Argolic buckler with the device of a hawk flying; the queen of the Amazons, who has fallen at his feet, has long hair and wears a Phrygian cap terminating in a spike, and with long flaps hanging over her breast, a tight fitting jerkin, and *anaxyrides*; at her left side hangs a quiver and in her right hand is a bow; of the other pair of combatants one has fallen on his left knee; he is armed with a Corinthian, crested helmet, a cuirass, an Argolic buckler with the device of a serpent and a spear with which he vainly endeavours to defend himself; he has long hair and wears a *chitôn* under his cuirass; his victorious antagonist presses forward to attack him with his spear; he has long hair and is armed with a Corinthian, crested helmet, and Argolic buckler; above the heads of these figures, SIM[I]ΔES KAV[O]S "Simmiadês? is noble;" 3. inside the cup, a naked youthful figure, stooping forward and holding in his right hand an *oinochoê*; he is beardless and wears a vine wreath; round him, MEMNON KAVOS "Memnôn is noble." *Vulci. C.**

No. 1617.

834. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{7}{10}$ in by 1 ft. 1 in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson, in a very fine style; two Wind gods,

probably Boreas and Zephyros, bearing off the dead body of Memnôn; they are represented with wings and armed as youthful warriors; both are beardless and wear diadems, one has black, the other light hair; they are armed with helmets, cuirasses with *pteruges*, embroidered belts, swords, and greaves; under their cuirasses they wear *chitôns* reaching to the hips, the skirts of which hang in festoons, and are encircled by a line of dots; one, who wears a Corinthian helmet, raises the head of Memnôn, by stooping forward and locking his arms round his chest; the other, who places his hands under the knees of the slain warrior, has a helmet ornamented on the *epikranon* with a floral volute, and with cheek-pieces, *paragnathides*, which terminate in rams' heads; Memnôn is represented naked with a long pointed beard, and a diadem; on one side of this central group is Iris with her *caduceus*, and, on the opposite side, at the feet of Memnôn his mother Aurora; both wear talaric *chitôns* with sleeves, the skirts of which hang in festoons and are encircled with a black line a little above the ancle; Aurora wears an outer garment or fold falling over the girdle and a *peplos*; her hair falls in tresses and is bound with a diadem; she advances, stretching out her right hand towards the body of her slain son; Iris has her hair gathered up behind under a diadem and *sphendonê*; over her *chitôn* she wears an outer garment fastened over the right shoulder by a *fibula* and hanging down in *pteruges* at the right side; she advances towards the group in the centre, stretching out her left hand and holding the *caduceus* in her right; 2. rev. Amazons preparing for battle; in the centre a figure stooping to put on her greave, on each side two Amazons armed like *hoplites* and an archer; the Amazon in the centre has long hair looped up behind under a diadem and wears a *chitôn* with short sleeves, and reaching to the hips; her left leg is already armed with the greave; in front of her stands an Amazon armed with a helmet, a leathern cuirass with short sleeves, a spear resting vertically on the ground, and an Argolic buckler with the device of a serpent within a black ring; under her cuirass a *chitôn* reaching to the hips; her helmet is crested, has cheek-pieces and covers the back of the neck; it is ornamented on the *epikranon* with a volute; behind this figure an Amazon attired as an archer, looking back at the central figure as she turns away; she wears a Phrygian cap with long flaps hanging down to her waist, a tight fitting jerkin, and *anaxyrides*, all apparently in one piece; they are made of deerskin, the hairy side being turned outermost on the backs of the sleeves and

trowsers and the smooth side on the fronts; the body of the jerkin seems to be made of another skin with smaller spots; the Phrygian cap is ornamented at the side with a floral volute, the flaps are notched on one edge with the wave pattern; at the left side of this figure her quiver covered with scales and with a wing hanging from the mouth; in her left hand she holds a bow; behind her an Amazon armed in the Greek panoply, who stoops a little forward, raising her shield from the ground, and pointing her spear in a horizontal direction; her hair falls in long ringlets, her helmet has a frontal ridge, *geison*, and is ornamented with a floral volute on the *epikranon*; her cuirass is of leather, on her Argolic buckler is the device of an eagle devouring a serpent? of the three Amazons on the other side of the central figure the one nearest to her is also armed in the Greek panoply; her hair falls in ringlets, her helmet is crested, has cheek-pieces and covers the back of the neck; on her Argolic buckler is the device of an eagle flying; this figure is moving away from the centre of the scene, and holds in her left hand the helmet of her companion, who is arming herself behind her; in front of her is an Amazon also moving from the centre, but looking round as she turns away; she is accoutred like an archer in a costume nearly identical with that of the corresponding figure on the opposite side of the scene; in her right hand she carries a *sagaris* or Amazonian battleaxe; in her left she holds a bow; another bow is attached to her quiver by two straps; the straps of her Phrygian cap and the body of her jerkin are plain; on the extreme left an Amazon armed with a helmet, a leathern cuirass, an Argolic buckler with the device of a horse galloping and a spear; her hair falls in long tresses, her helmet is crested, has a frontal ridge, *geison*, covers the back of the head, and is ornamented on the *epikranon* with a floral volute; she stoops a little forward, raising her shield from the ground; the shoulder belts of all these figures are double, and their *chitôns* have the skirt hanging in festoons and encircled with a narrow line a little above the hem; 3. inside the cup, a Satyr running, raising his right hand, and holding in his left a *keras*; his hair flows down his back like a wave and is wreathed with ivy, his beard is long and pointed; round the edge of the foot ΠΑΝΘΑΙΟΣ ΕΠΟΙΕΣΕΝ, "Panthaios made [me]."

Birch, Archæologia, xxix, Pl. 16, pp. 134-44. Gerhard, Auserl. Vasenb. Taff. ccxxi-ii. Panofka, Namen d. Vasenb. in Abhandl. d. K. Akad. zu Berlin, 1848, pp. 153-241, Taf. 4.

835. Shallow two-handled cup. cxliv. $5\frac{8}{10}$ in. by 1 ft. $2\frac{9}{10}$ in. Design red on a black ground, the main outlines drawn in black with accessories in crimson; 1. Achilles pursuing Têlephos, who flies before him on horseback; Achilles is armed in the Greek panoply; on his Argolic buckler is the device of two dolphins; he wears a *chitôn* reaching to the hips; he rushes after Têlephos, about to deal him a blow with his sword, holding his spear horizontally with the point reversed; Têlephos is naked and unarmed, and wears a wreath; before him his name, ΤΕΛΕΦΟΣ; a little in advance of his horse is another naked youth running with a spear in his right hand; he wears a wreath; under the handle behind Achilles is the Scæan gate represented by a door in an embattled gateway, and on the reverse of the vase is Hector on horseback between two warriors on foot, all advancing rapidly in the direction contrary to that of Achilles; these three figures are armed with Corinthian, crested helmets, Argolic bucklers, and greaves; the hindermost has a spear, for the device of his shield an eagle flying; Hector has for device a ring round which are four pellets; the figure in advance of him is armed with a spear and has for device two dolphins; over the middle figure, his name, ΗΕΧΘΟΡ; these three warriors are separated from the scene of the flight on the other side by a group of Ajax and Achilles playing at dice, placed under the handle of the vase, opposite the Scæan gate; both warriors have long pointed beards and wear Corinthian, crested helmets, greaves and *chlamydes*; they crouch down on one knee, and with their left hands rest their spears on the ground; between them seven dice on a flat stone base; each has placed his shield against a tree behind him; the figure on the left has long hair, his shield is Bœotian with the device of two birds, face to face, between them a pellet; the shield of the opposite figure is Argolic with the device of a bull's head; 3. inside the cup, a female Sphinx seated, her hair looped up behind under a wreath; round her, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is noble." *Vulci.*

Dur. No. 385. Gerhard, Auserl. Vasenb. Taf. clxxxvi.

836. ——— cxliv. $4\frac{9}{10}$ in. by 1 ft. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. contest of Achilles and Memnôn in the presence of Thetis and Aurora; Achilles is armed in the Greek

panoply with an Argolic buckler; he is beardless, and has long hair; his helmet is crested, covers the back of the neck, and has cheek-pieces ornamented with a serpent; his cuirass is composed of a solid plate on the breast and small checquered plates on the sides; it has shoulder straps, and *pteruges*, and is bordered round the neck; under his cuirass he wears a *chitôn*, reaching halfway down the thigh; he is rushing forward to attack his adversary with his sword, having transfixed him with his spear; Memnôn falls backwards before him, dropping the point of the spear which he was about to raise; the spear of Achilles appears to have entered his back and passed out through the groin and *pteruges* on the other side, as it is broken about the middle, and the upper half of the shaft, *saurôtêr*, remains sticking in the wound, while the lower half hangs at right angles to it with the point of the spear fixed in the ground; blood flows from the wound; Memnôn has long hair and is armed with a helmet, cuirass and Argolic buckler; his helmet is crested, has a frontal ridge and cheek-pieces; his cuirass is composed of scales, the *thôrax lepidôtos*, and has shoulder straps, an ornamented belt, *zôstêr*, and *pteruges* round the waist; under it is a *chitôn* reaching to the hips; behind Memnôn his mother Aurora stretching out her right hand in dismay, and tearing her long hair with her left; she wears a talaric *chitôn* with sleeves over which is a *peplos*; on the opposite side, behind Achilles, Thetis stretching out both hands eagerly to encourage her son; her hair flows down her back and is bound with a diadem; she wears a talaric *chitôn* with sleeves and a *peplos*; both *chitôns* have an upper fold falling as low as the hips, and are encircled by a line of dots a little above the ancle; 2. rev. three warriors and another male figure standing in a row; the two figures in the centre may be Agamemnon and Menelaos; of these the one on the right is bearded and has long hair; he is armed with a Corinthian, crested helmet, a cuirass and an Argolic buckler with the device of a lion springing forward, in his right hand he holds a wand; from his shoulders hangs a *chlamys*; his cuirass has shoulder straps, an ornamented belt, *zôstêr*, and *pteruges*; he turns round to a figure on the extreme right, who stands before him holding out the Corinthian, crested helmet with which he is about to arm himself; this figure is bearded, wears a diadem, and is armed with a cuirass, an Argolic buckler with the device of a crescent and a spear; his cuirass has shoul-

der straps and *pteruges*; in front of this figure, KAVOS, from right to left; on the left is a warrior bearded and with long hair; he is armed with a helmet, cuirass and Argolic buckler with the device of a Pegasus springing forward; his helmet is crested, has a frontal ridge, *geison*, and covers the back of the neck; his cuirass has shoulder straps, an ornamented belt, *zôstêr*, and *pteruges*; in his right hand he holds a wand, from his shoulders hangs a *chlamys*; all three warriors wear *chitôns* reaching to the hips under their cuirasses; on the extreme left and before the figure last described stands a middle aged figure, bearded, with long hair bound with a diadem, and wearing a *chlamys*; in his left hand he holds a staff; 3. inside the cup, a female figure seated in a chair, in either hand a flower; she wears an *opisthosphendonê*, a talaric *chitôn* with sleeves and a *peplos*; the skirt of her *chitôn* is encircled with a line of dots a little above the ancle; before her stands a beardless youth wearing a diadem and enveloped in a mantle; he leans on a staff which he places behind his back; between these figures hangs a mirror, the handle ornamented with two Ionic volutes; the cup is pierced in the centre by five holes, which appear to be ancient. *Vulci. C.**

No. 1015.

837. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{8}{10}$ in. by $12\frac{8}{10}$ in. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. battle scene, in the centre of which is a group of two warriors engaged in single combat, and on either side a warrior, apparently, attacking a Pegasus with his spear; of the pair in the centre, one has fallen on his knees and is armed with a helmet, and an Argolic buckler; in his right hand a sword, the scabbard of which hangs from a belt, and has slipped round from the left side to the front; his victorious antagonist is armed with a helmet, an Argolic buckler, greaves and a sword which he raises to despatch his prostrate foe; on his shield the device of an ithyphallic mule; he wears a *chitôn* reaching to the hips; above the fallen warrior, ENOSA NOS; on the right a group of a warrior attacking a Pegasus; he is armed with a helmet, an Argolic buckler, greaves and a spear which he thrusts into the open mouth of the up-springing Pegasus; he wears a *chitôn* reaching to the hips; on his shield the device of two dolphins; on the opposite side another

group of a warrior attacking a Pegasus with his spear; he is armed with a helmet, and an Argolic buckler with the device of a *sepia* and inscribed, KAVOS; the greater portion of the Pegasus in this group and of the shield of the warrior is restored; all these warriors are beardless, their helmets are Corinthian and crested, that of the figure last described is high-crested; 2. rev. seven Satyrs revelling with drunken and obscene gestures; on the left an ithyphallic figure holding an *amphora* in his arms in an obscene attitude; the right hand of a Satyr moving towards him is stretched out towards his head; this second figure holds an *amphora* by the handle in his left hand, and looks back; behind him a Satyr who is ithyphallic, and leans forward in a drunken attitude, raising his right hand to his head and steadying himself by placing his left on the forehead of the Satyr behind him; this figure is seated on the ground, dandling an *amphora* in the air and throwing up his left leg; he also is ithyphallic; next to him a group of two Satyrs, one of whom carries an *amphora* on his shoulder, the other stands before him, stooping forward and stretching out his hands as if to receive the *amphora* from his companion; on the ground at his side another *amphora*; the last figure on the right is an ithyphallic Satyr dancing and raising his right hand to his hair; all the Satyrs are bald on the forehead, their hair is crowned with ivy and falls in long matted locks; each *amphora* has an ivy-wreath round the shoulder; 3. inside the cup, a youthful warrior standing by a horse whom he holds by the bridle; he is armed with a helmet, an Argolic buckler with the device of a serpent, and greaves; his helmet is crested, has cheek-pieces and covers the back of the neck; round this group, EAOS NTOVOEN; both the warrior and the horse from the neck downwards appear to be restored or retouched. *Vulci.*

Dur. No. 249.

838. SHALLOW TWO-HANDLED CUP. CXLIV. 5 in. by $12\frac{2}{10}$ in. Design red on a black ground; the main outlines drawn in black, with accessories in crimson; 1. contest of two horsemen with two warriors on foot; the horsemen stand, one at each extremity of the scene, holding their horses by the bridle; of their antagonists, one has fallen on his knees before the figure on the left, whom the other is moving up to attack; the warrior who has fallen on his knees, is armed with a Corinthian helmet, a cuirass, an Argolic buckler and a

spear; on his shield is the device of an Amazon's head seen in profile with a Phrygian cap wreathed, above which is inscribed, [I]ΓΓ[O]N KA[ϿO]S, "Hippôn is noble;" he wears a *chitôn* reaching to the hips and drapery twisted round his loins; his companion is armed with a Corinthian, crested helmet, a cuirass, an Argolic buckler with the device of a *keras*, greaves, and a spear which he is aiming at the mounted figure on the left; both the warriors on foot have long hair; the figure on the left retreats before them, stretching out his right hand in order to wheel his horse round; he is armed with a crested helmet, with cheek-pieces and covering the back of the neck, and an Argolic buckler with the device of three rings, each of which contains a dot; he has long hair; above these figures, HOΓA[I]S KA[ϿOS]; the mounted figure on the right rushes forward, leading on his horse; he is armed with a Corinthian, crested helmet, and an Argolic buckler with the device of a horse springing; 2. rev. contest of four warriors; on the left a figure on horseback attacking with his spear a warrior giving way before him; he is beardless, and wears a wreath and a *chlamys*; the warrior before him is armed with a Corinthian, crested helmet, an Argolic buckler with the device of a serpent, and a spear which he is pointing at his mounted antagonist; behind him is a second warrior moving up to his aid, armed with a Corinthian helmet with cheek-pieces and protecting the neck, and an Argolic buckler with the device of an eagle holding a serpent in its talons; behind him a warrior pressing forward to despatch with his spear an antagonist fallen at his feet; he is beardless and wears a *chlamys*; the fallen warrior is beardless and armed with a high crested helmet with cheek-pieces and covering the back of the neck and an Argolic buckler; all the three warriors attacked have long hair; in a line with the heads of these figures, KAS OE KII . .P ? 3. inside the cup, a warrior defending himself with his spear as he retreats; he is armed with a Corinthian helmet and an Argolic buckler with the device of a bull's head and two rings, each with a dot in the centre; he has long hair; under his shield, KAϿO[Σ] from right to left, above, ƎOΛV, in front of his body, Γ ? OV ? VOS ? under his left leg, ΦSAP [EΓPAΦSEN], from right to left? *Vulci. C.**

No. 1433.

839. Shallow two handled cup. cxliv. $5\frac{7}{10}$ in.

by 1 ft. 1 in. Design red on a black ground with accessories in crimson; 1. *hoplitês dromos* or armed foot race; four warriors running in single file; each carries his spear over his shoulder, the point forward, and is armed with a Corinthian, crested helmet, an Argolic buckler with the device of a tripod, and greaves; all are beardless; 2. rev. a naked youth, wearing a wreath, stoops to raise from the ground an Argolic buckler which he lifts by the straps, *ochana*; in front a youthful warrior armed with a helmet, Argolic buckler and greaves, holds out to him another helmet; both helmets have cheek-pieces and cover the back of the neck; the helmet on the head of the youth is crested; on the opposite side another youthful figure wearing a wreath, who holds out another helmet in his right hand and is armed with an Argolic buckler, the device on which is a figure running with the *haltêres*, and wearing a diadem; this figure is painted black with incised lines; his helmet is like that worn by the figure opposite; all three are beardless; 3. inside the cup a youthful warrior, naked and beardless, running and looking back as if at a pursuing enemy; he has long hair and is armed with a Corinthian, crested helmet and Argolic buckler. *C.*

De Witte, Descr. No. 158.

840. Shallow two-handled cup. cxliv. $5\frac{2}{10}$ in. by $12\frac{9}{10}$ in. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. the arming of Hector and Paris; Hector stands nearly in the centre of the scene; he is bearded and has hair falling down his neck; he wears a *chitôn* reaching to the hips over which he is placing his cuirass, drawing it by one shoulder strap over his shoulders; the sides are opened by a hinge; he has put on his greaves, each of which is ornamented on the knee with a grotesque head; his *chitôn* falls in a fold over the girdle; his cuirass has *pteruges*; on the left Hecuba offering him wine from a *phialê*, her hair is covered with an embroidered cap; she wears a talaric *chitôn* and *peplos*, her cap is ornamented with a double row of arches with foliated cusps; behind her Priam bearded and bald on the forehead; he wears a talaric *chitôn* with sleeves and a mantle, and raises his right hand, holding in it some object like a *stylus*; Hector turns his head towards Paris who stands on the extreme right of the scene, stooping forward to put on one greave; he is beardless and naked all but the greave

which he has already put on; on the inside of the greave which he holds in his hand a volute; between him and Hector stand two youths who appear to be conversing; the nearest to Hector wears a bordered mantle and sandals; his companion wears a mantle; both are beardless and hold wands in their hands; 2. rev. scene perhaps from the taking of Troy; on the extreme left a warrior, perhaps Neoptolemos, rushing forward to despatch a youthful warrior, perhaps Politês, who has fallen at his feet; Neoptolemos is armed with a helmet, Argolic buckler, cuirass with *pteruges*, greaves and a sword; under his cuirass he wears a *chitôn*; his helmet is crested, has cheek-pieces and covers the back of the neck; on one of his greaves a volute; Politês lies at his feet and endeavours to defend himself with his uplifted Argolic buckler; he is beardless, his hair looped up by a diadem; he wears a cuirass with *pteruges* under which is a *chitôn* reaching to the hips; before Neoptolemos is a figure apparently turning round to attack him with the sword which he has just drawn with the right hand from the scabbard in his left; he is beardless and wears a kind of Phrygian cap with a depressed *apex*; a *chlamys* hangs from his left arm; behind Neoptolemos advances another warrior to his aid, who is beardless and armed with a helmet, an Argolic buckler, a sword and a cuirass under which is a *chitôn* reaching to the hips; his helmet is crested, has cheek-pieces and covers the back of the neck; on the extreme right is a group of two warriors, one of whom is beardless and armed with a Corinthian, crested helmet, an Argolic buckler and a cuirass with shoulder straps and *pteruges*; he turns round to his comrade, who is flying from the field, and seizes him by the skirt to detain him; the warrior who is flying is bearded and armed with a helmet and Argolic buckler; he wears a *chitôn* reaching to the hips and falling in a fold over the girdle; his helmet is crested, has cheek-pieces and covers the back of the neck; 3. inside the cup, a naked youth seated on a horse walking; he is beardless and wears a diadem, he holds the horse in by a very powerful bit which compresses the nostrils by a metallic nose-band or cavesson; at the side of the horse a tree. *Vulci. C.**

No. 644.

841. SHALLOW TWO HANDLED CUP. CXLIV. $5\frac{1}{2}$ in. by 1 ft. $1\frac{2}{10}$ in. Design red on a black ground; the main outlines drawn in black, with accessories in crimson; 1.

four athletes exercising; in the centre of the scene is a low seat on which is placed drapery coiled round in a conical heap; on one side of this is a figure rather corpulent holding in his left hand a cord, probably the thongs, *himantes*, for the *pygmê* or boxing match; he stands as if directing the movements of another more youthful figure, who stands on the extreme left, leaning forward with outstretched hands, as if about to jump; on the other side of the seat is an athlete holding in both hands a wand with which he is about to mark the line, *skamma*, to be reached in leaping; a fourth athlete on the extreme right is about to throw the *diskos* or quoit; all four are beardless and naked, and wear myrtle wreaths; in a line with their heads, ΦΕΙΔΙΠΠΟS ΕΛΡΑΦΕ, "Pheidippos painted [me];" 2. rev. between two symbolical eyes a warrior running forward, who probably represents the *hoplitês dromos*; he is armed with a helmet, an Argolic buckler with the device of a beetle, and greaves; his helmet is crested, has cheek-pieces and covers the back of the neck; 3. inside the cup, an archer or Amazon shooting; this figure is accoutred in a Phrygian cap with long flaps hanging down, a tight fitting jerkin and *anaxyrides* of spotted skin, and a quiver with a wing attached to the mouth, hung at the left side; round this figure from right to left, HISXVVOS ΕΠΟΙΕSΕΝ, "Hischylos made [me.]"

842. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{7}{10}$ in. by 1 ft. Design red on a black ground, with accessories in crimson; 1. combat of Greeks and Trojans; on the right of the scene a youthful figure on horseback; he is beardless and wears a *chlamys*; he draws back his right arm to hurl his spear at an archer, who is aiming an arrow at him and who wears a Phrygian cap, a tight fitting jerkin and spotted *anaxyrides*; over his jerkin are two shoulder belts crossed; behind this group a combat of four warriors, two on each side; two of them advance to defend a comrade who has fallen at their feet, and whom another pair of warriors are about to transfix with their spears; all the combatants are armed with helmets, Argolic bucklers and spears; the pair defending their comrade have Corinthian, crested helmets and the device of a bull's head on their shields; in a line with their heads, ΕΠΟ[Ι]Ε[S]ΕΝ; of the attacking party the foremost has a Corinthian helmet without a crest; the second and the fallen figure have helmets, crested, with cheek-pieces and covering the back of the neck; the fallen figure is armed with an Argolic

buckler; 2. rev. seven figures, naked and wreathed with vine, engaged in a drunken revel; on the extreme left a bearded figure bearing in his arms a large deep cup, (shape LIII); two youths move towards him and look back; one places his arms akimbo, the other raises his arms over his head; this figure and the head and whole left side of his companion are much restored; a tripod-stand from which hang two *kyathi* separates this group from two youths behind, at whom they look back, and who appear to be dancing together or playing at some game; both these last figures as well as the tripod stand are much restored; they face each other, one stretches out his left and the other his right hand; a shallow two handled cup, (shape CXLV), is placed against the left side of this last figure so as to be brought in contact with, though hardly to be supported by, his left arm; this fault in the drawing is probably the result of restoration, as all this figure except the left arm, and part of the left foot is modern; in a line with his head, [ΕΠΟΙΕ]ΣΕΝ, the missing portion of the inscription having been on the part of the vase since restored; on the right, behind this group, a youthful figure holding up a cup, (shape LXXXIII), towards another youth who places his right hand on his companion's head, but turns away from him at the same moment; all six youths are beardless; 3. inside the cup, an archer kneeling and looking along an arrow from the nock, *glyphides*, to the point to see if it is straight; he is bearded and equipt with a helmet, a leathern jerkin, and a quiver hung at his left side, with a wing attached to the mouth and a bow bound to it; his helmet is crested, has cheek-pieces, and covers the back of the neck; a second bow, strung, lies on the ground before him; around, ΕΠΟ[ΙΕ]ΣΕΝ. *Vulci.*

Dur. No. 393.

843. SHALLOW TWO-HANDLED CUP. CXLIV. $5\frac{2}{10}$ in. by 1 ft. $1\frac{2}{10}$ in. Design red with accessories in crimson; 1. between two symbolical eyes a *meta*; 2. rev. between two symbolical eyes a naked youth, stooping forward; he is beardless and wreathed; 3. inside the cup, a naked youth, stooping to raise a heavy pair of *haltêres*; he is beardless and wreathed; around, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is noble;" on the bottom of the foot, ΚΑΚΑΣΑΝΟΣ, "Kakasanos," incised from right to left. *Vulci.*

Dur. No. 727.

844. ——— CXLIV. $6\frac{8}{10}$ in. by 1 ft. $3\frac{1}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner

markings faintly traced in red; 1. three youths conversing with two elderly figures; on the left a pair of youths conversing; one of them rests his right hand on his hip, advancing his left hand and leaning forward against his staff, *baktron*; his head is restored; behind him a lyre and a *plectrum* hanging up; his companion inclines his head a little on one side, and with his right hand gathers up a piece of the drapery on his thigh, carrying his staff on his left shoulder; he wears sandals; next to him an elderly figure, bearded and bald on the forehead; he stands with his right hand resting on his staff and appears to be listening to the two youths; his left arm is muffled in drapery; this group is separated from a group on the right by a sword and Argolic buckler hanging upon the wall; the buckler bears the device of a rose; in the group on the right a youth stands before a middle aged figure, addressing him and raising his right hand with an eager gesture; his staff rests against his left side; the middle aged figure stands in a listening attitude, resting his right hand on his staff; he is bearded, his left arm is enveloped in drapery; behind him a helmet hanging on a peg; it is crested, has a frontal ridge, *geison*, and cheek-pieces, and covers the back of the neck; all these figures wear mantles, the youths are beardless; 2. rev. similar figures differently disposed; on the left a group of a youth and a middle aged figure conversing; the middle aged figure stands, resting his left elbow on his staff, and his right hand against his hip; he is bearded; behind him tablets hanging up; the youth leans forward, resting his left arm on his staff and his right hand on his hip; behind him another youth, looking back as he moves rapidly away from his companion; he raises his left hand with a gesture of surprize, in his right he holds his staff; behind him another middle aged figure conversing with a youth and pointing at him with the forefinger of his outstretched right arm; he is bearded; the youth stands, looking down in an attitude of attention; his mantle is bordered; behind him hang an Argolic buckler and sword; 3. inside the cup, Aurora and Tithônos; the goddess is winged; her hair is covered with an embroidered cap; she wears an embroidered *chitôn* with sleeves and with an upper fold or garment falling nearly to the knees, over which is a small *peplos*; she has overtaken Tithônos and seizes him by the right arm and left shoulder; he is beardless, his long hair gathered up behind; he wears a mantle and holds a *chelys* in his right hand; he turns round to Aurora with a gesture of surprize and alarm. *Vulci.*

Dur. No. 236.

845. Shallow two-handled cup. cxliv. $4\frac{9}{10}$ in. by $11\frac{9}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. five youths standing conversing; on the left a group of three, one of whom rests his right hand on his staff, *baktron*, looking round at his two companions; his left hand is enveloped in his mantle; the figure next to him stands with both hands enveloped in his mantle; between these two hang a net purse and a bag; the third figure in this group regards the other two, raising his right hand, and holding a staff in his left; on the right of these figures a group of two youths, one of whom turns round to the other, holding up with his right hand the corner of his mantle; the youth standing by him holds in his right hand his staff which terminates in a crook; all these figures are beardless and wear diadems with a point rising up over the forehead, and mantles; in a line with their heads, HO ΓAIS KAVOS AIXP; 2. rev. three youths and two middle aged figures conversing; on the left, two youths, one, the tallest of the two, holds up with both hands a diadem; he wears a mantle, his staff rests against his body; before him a naked youthful figure, holding in each hand a small bunch of myrtle; behind him a group of three figures, a youth standing between two middle aged figures who lean forward on their staffs, facing each other; each holds in one hand a flower; the two middle aged figures are bearded; all three wear mantles; the figures in this scene have diadems, all with a point rising up over the forehead, except that of the naked figure; in a line with their heads, HO ΓAIS KAVOS, "the boy is noble;" 3. inside the cup a middle aged figure, resting his right hand on a staff with a crook, *baktron*; he is bearded and wears a mantle which envelopes his left arm, and a diadem with a point rising up over the forehead; he looks round; behind him a net purse and bag? hanging up; in a line with his staff, HO ΓAIS KAVOS, "the boy is noble," from right to left; on the bottom of the foot incised characters, Pl. B. 845. *Vulci. C.**

No. 1435.

846. ——— cxliv. $4\frac{9}{10}$ in. by $11\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, in a very fine style; 1. five figures engaged in a drunken revel; all are bearded and wear broad, embroidered diadems, or fillets, and bordered mantles; on

the left a figure moving to the right with his head to the left; he looks back, with his right hand raised to his forehead, in his left a drinking cup, (shape CXLV); next to him two figures, meeting and each advancing a hand toward the other; the one on the left holds up a drinking cup, (shape CXLIV), the other carries a deep cup, (shape CXLVI); he moves forward with reeling gait, his mantle is drawn over the back of his head; behind him two figures, each holding a drinking cup, (shape CXLVI); one advances his right hand, the other, who turns his face to the front, touches his diadem with his right hand; 2. rev. five figures bearded and attired like those on the other side, and engaged in a drunken revel; on the left a figure moving to the right with his head to the left; with his left hand he raises his mantle over his left shoulder, in his right he holds a wand: next to him a figure also moving to the right and looking back; he bears in his right hand a deep cup, (shape CXLVI.), drawing with his left his mantle over his left shoulder; next to him a figure clasping his hands and dancing in a drunken manner; he has drawn his mantle over the back of his head; on the right a group of two figures; one wears his mantle on his left arm as if using it as a shield, and looks round with a gesture of surprize; the other stretches out his right hand as if to moderate him, holding in his left a drinking cup, (shape CXLV); 3. inside the cup, a bearded figure seated, pouring a libation on an altar from a *phialê* ornamented with leaves; he wears a diadem with a point rising up over the forehead and a bordered mantle which leaves the right arm and shoulder free; he rests his left hand on a staff; he is seated on a low seat; before him hangs a two-handled cup, (shape CXLV), behind him hang a net purse and bag? round his head, HO Π[A]IS, and over the *phialê*, KAVOS; the altar has volutes at the corners and an egg and tongue cornice; on this vase the clustering curls of all the figures are raised in relief. *Vulci. C.**

No. 1338.

847. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{3}{10}$ in. by $11\frac{9}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. drinking scene with five figures, all bearded, wearing broad, embroidered diadems and mantles; the first on the left holds in his left hand a deep cup, (shape LIII); the next turns round to him raising his right hand to his brow as if saluting him, and

moving in a contrary direction; next to him a figure moving to the right, bearing in each hand a drinking cup, (shape CXLV); on the right the scene is bounded by a group of two figures facing each other; one holds in his right hand a cup, (shape CXLV), and raises his left hand, looking at his companion, who holds out to him in his right hand a similar cup, keeping his left hand muffled in his mantle; 2. rev. drinking scene; five figures in similar attire, the attitudes slightly varied from those of the figures on the obverse; on the left a figure holding in his right hand a drinking cup, (shape CXLV), in his left a deep cup, (shape LIII); next, a figure turning back and advancing his right hand towards his companion's face as he moves away to the right; in his left hand he holds a drinking cup, (shape CXLV); next, a figure advancing towards this group from the right; he raises his right arm and holds in his left a drinking cup, (shape CXLV), inclining his head a little forward; behind this figure a group of two closing the scene on the right; one leans backward in a drunken attitude, holding in either hand a drinking cup, (shape CXLV), the other inclines his head a little forward, holding in his left hand a drinking cup, (shape CXLV), and muffling his right arm in his drapery; 3. inside the cup, two figures attired like those on the obverse and reverse; both are moving to the right; one holds in his right hand an *oinochoê*, in his left a deep cup, (shape LIII); the other looks back at his companion placing his right hand on his shoulder, in his left hand his staff, *baktron*; round the group, HO ΓAIS KAVOS, "the boy is noble." *Vulci. C.**

No. 1525.

848. SHALLOW TWO HANDLED CUP. CXLIV. $5\frac{1}{10}$ in. by $12\frac{8}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. four male and two female figures moving along in procession to the left; a bearded warrior leads the way, advancing his right hand and holding a spear in his left; he looks back at his companion, a middle aged figure, bearded, wearing a diadem, a mantle and sandals; next to him a female figure wearing a cap bound twice round with a diadem, a talaric *chitôn* and a *peplos*; she holds in her left hand a *phialê* and looks back at a beardless warrior behind her who holds out to her a *phialê* in his right hand, having his lance in the left; both these *phialæ* are encircled with an ivy-leaf ornament; behind these two another warrior and female figure, standing side by side; the warrior

slightly advances his right hand, the female figure wears a talaric *chitôn* and *peplos*, and has long hair looped up behind by a diadem; the three warriors are armed with helmets, cuirasses over which they wear mantles, and swords; their helmets are crested, have cheek pieces, and nasals, and cover the back of the head; their cuirasses have shoulder straps and a border of studs; the second warrior wears a girdle ornamented with the same studs; 2. rev. four middle aged figures and two youths conversing; on the left a group of two middle aged figures; both are bearded, wear mantles, and hold in their left hands a staff, *baktron*; one slightly advances his right hand as if addressing his companion who turns round as if listening; next, is a youthful, beardless figure looking back at these two; he wears a mantle under which is a cuirass with a border of studs round the neck and a studded girdle, and holds in his left hand a wand; a middle aged, bearded figure stretches out his right hand towards him as if addressing him; he wears a mantle, one corner of which he holds up between his left arm and side; behind him a group which closes the scene on the right; a middle aged figure advances his right hand towards a youthful beardless figure whom he is addressing, and who raises his right hand as if listening; both wear mantles; all the six figures have their hair bound with diadems; 3. inside the cup, Ulysses announcing to Achilles that he is sent to take away Brisêis; Achilles is seated on a low seat in an attitude of extreme dejection, his head enveloped in his mantle and resting on his left hand; he is bearded, behind him hangs his sword and above him his Argolic buckler; before him stands Ulysses leaning forward on his staff; he is bearded and wears a diadem and a mantle; he advances his right hand a little out of his drapery with his thumb and fore-finger joined; behind him part of a couch; round the group, HO ΓAIS KAV[O]S, "the boy is noble." *Vulci. C*.*

No. 1538.

849. Shallow two-handled cup. cxliv. 5 in. by $12\frac{5}{10}$ in. Design red on a black, and black on a red ground, with incised lines and with accessories in white and crimson; 1. an *amphora* standing upright on its pointed base between two youths; the one on the left throws himself backward, and seems about to pour wine on his body from an *oinochoê* held in his right hand; the one on the right waves his arms in the air looking down

into the *amphora*; both are beardless and wear *chlamydes*; over the right arm of the one on the right, ΝΔΕΙ; behind him, Λ . . Ε; between his legs, ΔΕΛ; behind the head of the one on the left, ΝΔΕΝ; 2. rev. a similar scene, the attitudes slightly varied; on one side of an *amphora* as before, a youth holds out in his right hand a *keras* drawing back his left; he is naked and beardless; opposite to him a youth balancing himself on his right leg, and extending both arms as if to receive the *keras*; behind his head, ΝΔ Ε, in front of him, ΝΧ ΝΔΙ; in front of the other figure, ΝΔΕΙ, behind him, ΔΙΟ ΙΟV; 3. inside the cup, within a central red ring, a youth stooping and bearing in both hands an *amphora*; he is beardless and wears a myrtle wreath, a *chlamys* hangs from his shoulders; behind him, ΝΧΔΕ, before him, ΝΔΕΙVΟ; this central scene is encircled by an ocean painted black, on which are four galleys sailing in the same direction; all have the prow terminating in a boar's head, on the stern is a *chêniskos* or goose's head; above the prow rises a high deck or forecastle; in the stern sits a figure steering with two large paddle shaped rudders, one on each side of the ship; these figures in every case but one wear *petasi*; each galley has a mast with one large sail set, and a single bank of rowers; in front of three of the prows two, and in front of the other galley, three dolphins springing out of the sea. *Vulci. C.**

No. 792.

850. Shallow two-handled cup. cxliv. $5\frac{3}{10}$ in. by 1 ft. 1 in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. three middle aged figures seated and one standing; all are bearded, wear myrtle wreaths and mantles, and hold staffs, *baktra*; on the left two figures seated, facing each other; one places his right hand against his side; before and behind him a sponge and strigil hanging up; the other holds in his left hand a flower; behind this figure, back to back, is seated another who touches the end of his beard with his right hand; a sponge and strigil hang up behind him; before him stands the fourth figure, holding out to him in his right hand a flower; the seats have embroidered cushions; 2. rev. a similar scene, with three middle aged and one youthful figure, all seated; they wear myrtle wreaths and mantles; on the left stands a middle

aged, bearded figure, his mantle thrown over the left shoulder so as to leave the right shoulder free; he stoops forward, resting his staff, *baktron*, against his breast, and holding a tendril in his right; behind him hangs a net, studded with black spots, and in front a sponge and a strigil; opposite this figure sits another bearded figure, holding up in his right hand a flower; a tame hare with which he is playing with his left hand is seated in his lap; behind him a group of two figures seated opposite each other; one is bearded and leans forward, raising one knee with both hands clasped round it; in front of him a crooked and knotted staff placed upright in the ground, and a sponge and strigil hanging up; opposite to him a youth seated on an *okladias*, resting his right hand on his staff, in his left a flower; he inclines his head a little forward; his *okladias* is ornamented with the Mæander and other patterns; the legs terminate in animals' claws; the cushion and the seat of the figure last described are embroidered; 3. inside the cup, a bearded figure seated, his head is wreathed with vine and a mantle envelopes his lower limbs; his seat has an embroidered cushion; his left hand rests on a knotted staff; before him a naked youth, beardless and wreathed with myrtle, who with his right hand offers to the seated figure the hind-quarter of a kid, and holds in his left arm a dish full of meats; on the bottom of the foot an incised character, Pl. B. 850. *Vulci.* *C.**

No. 1267.

850.*Shallow two-handled cup. cxliv. $2\frac{8}{10}$ in. by $7\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; inside the cup, a youthful male figure, Epidromos, kneeling, holding in his right hand a knotted wand, and stretching out his left arm muffled in his *chlamys* as if to ward off a blow; he is beardless and wears a myrtle wreath; above, ΕΠΙΔΡΟΜΟΣ, "Epidromos," ΙΧΙΑΣ ΚΑΛΟΣ, "Ixias is noble."

851. ———— cxliv. $4\frac{9}{10}$ in. by 1 ft. $1\frac{1}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. *Symposion* or drinking scene in which are five figures; all recline on couches and wear diadems and mantles, bordered and embroidered; on the extreme left a youthful figure holding in his left hand a deep vase,

(shape LIII), and twirling a drinking cup, (shape CXLV), in the air round his forefinger; behind him his staff; next to him a bearded figure raising his right hand and holding in his left a deep cup, (shape LIII); he looks round at the next figure who twirls a drinking cup, (shape CXLV), round the forefinger of his right hand, and marks time by snapping the fingers of his left; this hand with the arm seems restored; in a line with the heads of these figures, ΛΕΑΡΙΑS, "Learias;" behind the figure last described hangs a small drinking cup, (shape CXLIV); on the right a group of two youths, each twirling a drinking cup, (shape CXLV); one of these, who closes the scene on the right, holds in his left hand a deep cup, (shape LIII); behind him hangs a basket; below, two pair of boots, an *oinochoê* lying on the ground, and two deep cups, (shape LIII); 2. rev. a similar scene in which a bearded figure and four youths are reclining, similarly attired, but differently arranged; on the extreme left a beardless figure twirling round a drinking cup, (shape CXLV) on the forefinger of his right hand; he extends his left hand towards a deep cup, (shape LIII), held by the figure next to him, who also twirls a drinking cup round the forefinger of his right hand, and behind whom hang a basket and a deerskin flute-case, *sybênê*; the next figure holds in his left hand a deep cup, (shape LIII), and throws back his head, placing his right hand behind it; his staff rests against the wall behind him; the scene is closed on the right by a group of two figures, a bearded figure whirling a drinking cup round his forefinger and looking back at the figure behind him, who raises his right hand with the fingers spread, holding in his left a deep cup, (shape LIII); a small drinking cup, (shape CXLV), hangs above these figures, and a basket behind the one last described; above the bearded figure, AS, and above the other, VI; below the couch are a deep cup, (shape LIII), an *oinochoê* lying on its side, a pair of boots, another deep cup, (shape LIII), and a *kantharos*; 3. inside the cup, two youthful figures reclining; both are beardless, their hair is wreathed with vine; one holds in his left hand a deep cup, (shape LIII), raising his right hand with the fingers divided, and looking round at his companion who whirls a drinking cup, (shape CXLV), round the forefinger of his right hand, and also holds in his left a deep cup; over their heads . . IESΓI; before the couch a table with vine branches, and a naked boy wearing a diadem; he moves to the right and looks back, waving his hands; in all three scenes the reclining

figures wear bordered and embroidered mantles and lean against striped cushions. *Vulci.*

Dur. No. 809.

852. Shallow two-handled cup. cxliv. 5 in. by $12\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; in the finest style; 1. *symposion* or drinking scene; three bearded middle aged figures are reclining on couches; the one on the left wears a broad diadem, notched at the edges and ornamented with lines and rows of dots parallel and alternate; he reclines on his left elbow and in his right hand holds out a drinking cup, (shape cxliv); from a little table in front of him hangs an ivy wreath; next to him a figure similar in all respects except that he has his drinking cup in his left hand, and with his right holds out a diadem to a naked youth standing before him; this figure has long hair looped under a diadem and holds in his right hand an *aryballos*, (shape cx), advancing his left to receive the diadem; on the right is a bearded figure of whom the back only is seen, the couch on which he reclines being set at right angles to the other two; he leans on his left elbow, holding in his left hand a shallow two handled cup, (shape cxlv), and turns his head round to observe the other two figures; he advances his right hand as if to receive something; before him is a small table; above the heads of these figures five drinking cups, (shape cxliv), placed alternately with two *oinochoæ*, (shape xxiii), an *aryballos*, (shape cx), and another *oinochoê*; above the head of the youth, KAVOS, repeated between the two last figures; 2. rev. *symposion* or drinking scene very similar to that on the obv.; three middle aged bearded figures are reclining on couches; on the left a figure wearing a diadem with a point rising up over the forehead; he leans on his left elbow, holding in his left hand a drinking cup, (shape cxlv), and looks round to the right, stretching out his right hand; the next figure wears a broad diadem, notched at the edges; he leans on his left elbow, holding out in his right hand a drinking cup, (shape cxlv); before him stands a naked youth, his hair bound with a diadem; he holds in his right hand an *oinochoê*, stretching out his left to receive the cup; at the side of each couch a small table from which hang ivy wreaths; on the right a figure of whom the back only is seen, the couch on which he reclines being set at right angles to the other two; he

is bearded and wears a diadem with a point rising up over the forehead; in his left hand he holds a drinking cup, (shape CXLIV); before him stands a naked youth wearing a similar diadem and holding in his left hand an *oinochoê*; he is turned to the front, and looks round at the bearded figure, raising his right hand as if addressing him; before him stands a little table; above the heads of these five figures, five drinking cups, (shape CXLIV), ranged alternately with five *oinochoæ*, (shape XXIII); above the youth on the left, ΚΑΛΟΣ, repeated above the youth on the right; both on the obv. and rev. the reclining figures wear mantles and lean against striped cushions; 3. inside the cup a bearded figure moving to the right and looking back; he wears a diadem with a point rising up over the forehead and a mantle hanging from his shoulders; in his right hand he holds a drinking cup, (shape CXLV), in his left a staff with a crook; behind him, from right to left, ΔΟΡΙΣ ΕΛΡΑΦΣΕΝ, "Dôris painted [me];" on the bottom of the foot incised characters, Pl. B. 852. *Vulci.* *C.**

No. 1184.

852.* SHALLOW TWO-HANDLED CUP. CXLIV. 5 in. by $12\frac{6}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. *symposion* or drinking scene; on the left a bearded figure, reclining on a couch; he is wreathed, round his lower limbs is thrown a bordered mantle; he hands over a deep cup, (shape LIII), to a figure reclining on the right; above him his heptachord *chelys* and ΔΙΓΙΛΟΣ ΚΑΛΟΣ, "Diphilos is noble;" at the foot of the couch is seated an *aulêtris* playing on the double flutes; her head is wreathed with ivy, but the hair has been restored; she wears a talaric *chitôn* and bordered *peplos*; under the couch a pair of boots; behind the *aulêtris* a naked youth, beardless and wreathed with ivy; he places his right hand on a Doric column which closes the scene on the left; in his left hand he holds a *kyathos*, and an *êthmos* or strainer; in a line with his head, ΗΟ ΓΑΙΣ ΚΑΛΟΣ, "the boy is noble;" below the inscription hangs a basket; the figure reclining on a couch on the right is beardless, wreathed with ivy, and wears a bordered mantle round his lower limbs; he is drawing towards him an *hetaira* or courtezan who is lying on the same couch and who faintly resists him; she is wreathed with ivy and wears a talaric *chitôn* over which is an outer garment reaching to the waist; her

girdle is untied; over her head, ΝΙΚΟΠΙVΕ ΚΑVΕ, "Nikopolê is beautiful;" above her body hangs a basket; at the side of the couch a low stand supported by lions' legs and inlaid with two stars; upon it is a boot; between the two couches hangs a flute case, *sybênê*, made of spotted skin; 2. rev. *symposion* or drinking scene; on the left a beardless figure reclining on a couch, his hair bound with a long sash, *tainia*, of which the end hangs down to his breast and is held up in his right hand; he wears a bordered mantle; over his head, ΔΕΜΟΝΙΚΟS, "Dêmonikos;" above his body hangs a basket; he turns his head to the right as if listening to an *aulêtris* behind him; a knotted staff with a crook leans against the head of the couch; at the foot of the couch a female figure seated, holding out in both hands a drinking cup, (shape CXLV), which is inscribed, ΚΑVΕ; she wears a cap wreathed with ivy, a talaric *chitôn* with looped up sleeves, and a *peplos*, bordered and embroidered; her *peplos* and the mantle of the opposite reclining figure are ingrailed on one edge; her feet are placed on a footstool; behind her, a youthful, beardless figure playing on the heptachord *chelys*; his head is wreathed with vine, he wears a bordered mantle; in front of him, ΠΙVΟΝ ΚΑVΟS, "Philôn is noble;" behind him a Doric column with its entablature; on the right a bearded figure reclining on a couch; at his feet stands an *aulêtris* playing on the double flutes; the reclining figure wears an ivy-wreath and a bordered, and embroidered mantle, and holds in his right hand a deep cup, (shape LIII), from which he is about to drink; his left hand hangs indolently over the side of the couch; above him, ΑΡΙSΤΟΚΡΑΤΕS, "Aristokratês," and a basket hanging; the *aulêtris* wears a cap, earrings, and a transparent talaric *chitôn*; her cap is decorated with wavy stripes; at the side of each couch a table; 3. inside the cup, a youthful figure reclining on a couch; with his outstretched right hand he is marking time, while a young girl is dancing before him; in his left hand are two flutes of which the case, *sybênê*, made of spotted skin, hangs above him; he is wreathed with ivy and wears a bordered and embroidered mantle; at the foot of the couch his knotted staff with a crook; the female figure wears an ivywreath and a transparent talaric *chitôn* which she raises above her ancles while she dances; in front of her face, ΚΑVVΙSΤΟ, "Kallistô," above, ΠΙVΙΠΟS, "Philippos" from right to left; at the side of the couch a deep cup, (shape LIII), and vine branches; in all three scenes the *chitôns* of the female figures are encir-

cled by a black line a little above the ancle, and the reclining figures lean upon striped cushions. *Vulci.*

853. SHALLOW TWO-HANDLED CUP. CXLIV. $4\frac{9}{10}$ in. by $11\frac{4}{10}$ in. Design red on a black ground; 1. three youths and two female figures conversing; on the left a youth, in his left hand a knotted staff with a crook; before him a female figure, holding up her right hand, in her left an *alabastron*; her hair is bound with a diadem, the ends of the tresses are gathered into a net behind; next to her another group of a youth and female figure; the youth holds in his left hand a knotted staff with a crook and raises his right hand to the back of his head; the female figure advances her right hand towards him; she has long hair looped up behind with a diadem; behind her a youth, in his right hand a knotted staff with a crook; all three youths wear diadems and mantles which leave the right arm and side free; the female figures wear talaric *chitôns* and *pepli*; 2. rev. a scene very like that of the obv. with three bearded and two female figures; on the left a figure leaning forward, and resting his right hand on a knotted staff with a crook; with his left he offers a purse to a female figure who beckons him on with the forefinger of her right hand; in her left she holds an *aryballos*; next, a group of a bearded figure standing opposite a female figure; both raise a hand, from the movement of their fingers they appear to be conversing; a knotted staff with a crook rests against the male figure's body; behind the female figure a third bearded figure, closing the scene on the right; in his right hand he holds a knotted staff with a crook, in his left a purse; all the male figures in this scene wear diadems and mantles; the female figures wear linen caps, talaric *chitôns* with sleeves and *pepli*; 3. inside the cup, a female figure holding in her right hand a rose bud with tendrils which she is smelling; she wears a cap, a talaric *chitôn*, and a bordered *peplos*; her cap is embroidered with two rows of arches terminating in cusps, and with other patterns; in front of her part of a bed on which is a mattress with a chequered pattern; behind her hangs up a mirror, below which is a *calathus* ornamented with two bands of Mæander pattern; in front of her, HE ΓAIS KAVOS, [for KAVE,] "the girl is beautiful;" the curls of the figures on this vase are represented in relief. *Vulci. C.**

No. 2023.

854. ——— CXLIV. $5\frac{4}{10}$ in. by 1 ft. $1\frac{1}{10}$ in. 1. be-

tween two symbolical eyes an object like a cone reversed, red on a black ground, the eyes red, black and crimson, with incised lines; 2. rev. the same repeated; 3. inside the cup, a doe springing, in black with incised lines on a red ground; around, HO ΠAIS KAVOS, "the boy is noble," from right to left; under each handle, ΕΠΟΙΕSΕΝ ΘΥΦΕΙΘΙΑΕS, "Typheithidês made [me]." *Vulci.*

Dur. No. 893.

855. Oinochoê. xxiii. 1 ft. $3\frac{2}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; Apollo and Artemis, face to face; both wear talaric *chitôns* with sleeves, and *pepli*; Apollo is beardless, his hair falls in tresses; he places his right hand against his side, holding the *chelys* in his left; Artemis has long hair bound with a radiated diadem, and falling down her back, the ends of the tresses gathered under a net; in her left hand she holds her bow, advancing her right; at her back her quiver; on the bottom of the foot an incised character, Pl. B. 855. *Vulci.*

Dur. No. 6. Lenormant et De Witte, Mon. Céram. II, Pl. 12.

856. Amphora. cxxxiv. $12\frac{6}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; Pallas Athênê holding in her left hand her spear and her helmet; the butt end of the spear, *saurôtêr*, terminates in a point, her helmet is high crested and has cheek-pieces; she has long hair bound with a diadem, and falling down her back, the ends of the tresses gathered under a net; she wears earrings, the ægis and a talaric *chitôn* with sleeves over which falls an upper fold or garment reaching to the hips; her *chitôn* is encircled by a black line a little above the ancle; 2. rev. a youthful, beardless figure clad in a mantle, which leaves his right arm uncovered; he advances his right hand; this figure seems to be listening to the Pallas of the obv. who faces him *Vulci.*

Dur. No. 24.

857. ——— cxxxiv. 1 ft. $1\frac{8}{10}$ in. Design red on a black ground; 1. Pallas Athênê holding out in her left hand an object like an *aphlaston*, on which is a beardless mask in relief, possibly the *Gorgoneion*; with her right she makes a thrust with a spear, which has a pointed butt end, *saurôtêr*; her hair is gathered up behind and rolled over a radiated

diadem; she wears earrings, a necklace of pendant balls, the ægis, a talaric *chitôn* with sleeves and a *peplos* with a broad black border; her *chitôn* is encircled by a black line halfway up the leg; behind her, HEPAS, and in front, KAVE, "Hêras is beautiful;" 2. rev. a female figure, possibly Iodama, flying from Pallas; she has long hair cross banded, and wears a necklace with pendant balls, and a talaric *chitôn* with a double border along the side and falling in a fold over the girdle to the hips; an upper garment or fold reaches to the waist; she looks back towards Pallas as she flies and stretches out her arms in terror; before her, HEPAS, and behind, KAVE, "Hêras is beautiful." *Nola.*

Dur. No. 26. Lenormant et De Witte, Mon. Céram. I, Pl. 75.

858. AMPHORA. CXXXIV. $12\frac{7}{10}$ in. Design black on a red ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Erôs hovering along the ground, stretching out his arms to catch a hare running; under his body, TIMOXSENOS KAVOS, "Timoxenos is noble;" he wears a diadem; 2. rev. Himeros winged and wearing a diadem with a point rising over the forehead; he hovers over the ground, holding out in both hands a diadem; in front of him, KAVOS. *Nola.*

Dur. No. 46. R. Rochette, Mon. Inéd. Pl. XLIV, fig. 2. Gerhard, Ant. Bildw. Taf. LV-VI.

859. ——— CXXXIV. $12\frac{5}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Erôs running, trundling a hoop, and looking back; in his left hand he holds a pigeon and a wreath; he has long hair looped up behind under a myrtle wreath, with ringlets in front of the ear; behind him, from right to left, ΔIOKVEES KAVOS, "Dioklês is noble;" 2. rev. a youthful beardless figure, wreathed with myrtle and clad in a mantle, his right arm is uncovered and advanced in front of his body; in front of his face, KAVOS. *Nola.*

Dur. No. 47. R. Rochette, Mon. Inéd. Pl. XLIV, fig. 1.

860. ——— CXXXIV. $11\frac{8}{10}$ in. Design red on a black ground, retouched in places; a bearded figure playing on a *chelys*, his long hair is covered with a woman's coif open behind; he wears a talaric *chitôn* with sleeves and a mantle fastened on the right shoulder and with a long end flying behind; his *chitôn* is encircled halfway up the leg with a black line;

he is looking back; 2. rev. a beardless youth who looks back, resting his right hand on a staff as if listening to the musician on the obv.; he wears a mantle which leaves the right arm and shoulder uncovered. *Nola.*

Dur. No. 59.

861. AMPHORA. CLVI. 1 ft. $1\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. the Seilênos Tyrbas standing with bent knees in an obscene attitude, and turning round with a gesture of surprize towards a Mænad, probably Oragiê, who strikes him on the back with the butt end of her *thyrsus*; he is bald on the forehead and bearded; the Mænad has her head covered with a coif, from which the tresses fly loosely behind; she wears a talaric *chitôn* girt round the waist and hanging in a fold to the hips; on her left arm a panther's skin worn as a shield; 2. rev. Seilênos standing, his right arm advanced; he is enveloped in an ample mantle. *H.*

862. ——— CLVI. 1 ft. $1\frac{1}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a Seilênos driving along the Dionysiac mule which he holds by the rein; he is ivy-crowned, and bearded; his right arm is stretched out behind him; 2. rev. a youthful beardless figure, wearing a mantle, which leaves his right arm and side uncovered, his right hand rests on a staff. *H.*

863. ——— CLVI. 1 ft. $1\frac{2}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. the Seilênos, Tyrbas, pursuing the Mænad, Oragiê; he is bald on the forehead, ivy-crowned and bearded; he rushes forward, stretching out his hands towards Oragiê, who turns round in her flight, advancing her right hand to repel him; she wears a cap, a talaric *chitôn* with sleeves and a tiger's skin; her *chitôn* falls in a fold as low as the hips and is encircled by a black line a little above the ancle; in her left hand she holds a *thyrsus*; in front of her face, KAVE, from right to left; in front of her legs, KAVOS, repeated behind her; 2. rev. a Seilênos running and clapping his hands; he is ivy-crowned, and bald on the forehead, his beard and hair fall in long tresses; in front of him and between his legs, KAVOS; on the bottom of the foot an incised character, Pl. B. 863. *Nola.*

Dur. No. 132.

864. AMPHORA. CXXXIV. 1 ft. $2\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Hêraklês pursuing the robber, Cacus; the hero is bearded, the lion's skin covers his head and hangs down his back behind; in his left hand he holds his club; he stretches out his right hand towards the robber, who flies, looking back and stretching out both his hands towards him; the beard and hair of Cacus are white and squalid, drapery is twisted round his loins, but the figure has been retouched in these places, as has also the figure of Hêraklês; between them, [X]APMIΔES KAVOS, "Charmidês is noble;" 2. rev. a youthful beardless figure, clad in a mantle which envelopes his head and arms; he leans on his staff. *H.*

865. ———— CLVI. 1 ft. $1\frac{2}{10}$ in. Design red on a black ground; 1. Hêraklês supporting the heavens, *ouranios polos*, on his back; he is bearded, on his head is the lion's skin; the heavens are represented by a hemisphere on which are a crescent and two stars; on the right Hêra stands, advancing her right hand; she has long hair and wears a *mitra*, a talaric *chitôn* and bordered *peplos*; her head and right arm have been retouched; 2. rev. Atlas approaching the tree in the garden of the Hesperides, round which is coiled the serpent Ladôn with two heads, one issuing forth on either side; on the opposite side of the tree stands one of the Hesperides, placing her left hand under the chin of one of the heads; she wears a linen coif, and a talaric *chitôn* with sleeves, over which is an upper fold or garment reaching to the hips; Atlas is bearded, round his loins transparent drapery; the snake's head turned towards him erects its crest and protrudes its tongue as if in anger; the other appears subdued by the blandishments of the Hesperid; on the tree are three golden apples; this design may possibly be retouched in places. *H.*

Passeri, Pict. Etrusc. III, Pl. 249. D'Hancarville, III, Pl. 94. Inghirami, Mon. Etrusc. V, tav. 17. Gerhard, König Atlas, in Abhandl. d. k. Ak. zu Berlin, 1841, p. 117, Pl. 2.

866. ———— CXXXIV. 1 ft. $1\frac{9}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red with accessories in crimson; 1. Hêraklês leading the way followed by Pallas Athênê; the hero is laurelled and bearded, his lion's skin hangs at his back and is knotted round his neck; in his right hand he holds his club, pointing onward with his left and looking back

at the goddess who advances, armed with a helmet, Argolic buckler and two spears, and wearing a talaric *chitôn* with sleeves and a *peplos*; her helmet is crested, has cheek pieces and covers the back of the neck; she holds her shield by one of the *porpakes* or clasps for the hand, passing her arm through the *ochanon*, which is in the form of a thunderbolt and painted black; her *chitôn* is encircled a little above the ancle by a black line; 2. rev. a middle aged, bearded figure, Zeus? standing to the right, wearing a diadem and a mantle in which his arms are muffled.

867. KRATÊR. CLIII. $9\frac{5}{10}$ in. by $9\frac{8}{10}$ in. Design red on a black ground; the outlines drawn in black, with accessories in crimson; 1. Aurora pursuing Kephalos; the goddess is winged and wears a diadem wound twice round her head, a talaric *chitôn* with sleeves and a *peplos*; she is running and stretches forward her right hand towards Kephalos who flies before her, looking back and advancing his right hand; he is beardless and has long hair looped up behind under a myrtle wreath; he wears a *chlamys* fastened on his right shoulder with a *peronê* or buckle; at the back of his neck hangs his *petasus*; in his left hand he holds two spears; 2. rev. a youthful figure stands enveloped in a mantle, and resting his right hand on a staff. *H.*

D'Hancarville, I, Pl. 33-5.

868. AMPHORA. CLVI. 1 ft. $1\frac{4}{10}$ in. Design red on a black ground; 1. Aurora pursuing Kephalos; the goddess is winged, her hair is gathered into a knot behind; she wears a talaric *chitôn* with sleeves and a *peplos*; she stretches out her hands towards Kephalos who retreats before her looking back; he is beardless, and has long hair; he wears a *chlamys* fastened on the right shoulder by a *peronê* or buckle, and an embroidered *chitôn* reaching to the hips and girt at the waist; a *petasus* hangs at his back; in his right hand a spear; 2. rev. Dêiôn, the father of Kephalos, bearded and wearing a mantle; he looks towards his son and leans on his staff. *R.P.K.*

869. ———— CLVI. 1 ft. $1\frac{1}{2}$ in. Design red on a black ground; the inner markings faintly traced in red; 1. Aurora pursuing Kephalos; the goddess is winged; her hair is gathered into a knot behind; she wears a talaric *chitôn* with sleeves, encircled by a black line a little above the ancle, and a *peplos;* she advances her right hand towards

Kephalos who flies looking back at her; he is beardless and wears a talaric *chitôn* girt at the waist and reaching to the hips and a *chlamys* which is fastened on the right shoulder, and has *pteruges* hanging down; his *petasus* hangs at his back; in his right hand a spear; 2. rev. Dêiôn, the father of Kephalos, bearded and wearing a mantle; he looks towards his son; his right hand rests on a staff. *Nola.*

Dur. No. 233.

870. Oinochoê. xxiii. 1 ft. $1\frac{9}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; Boreas pursuing Oreithyia; the wind god is winged, and has long hair flying behind him and a long beard; he wears a *chitôn* gathered up and twisted round his waist, and encircled with a row of dots round the bottom edge; on his feet are winged *endromides*; behind him is Erechtheus seated on a rock in an attitude of profound dejection; his mantle envelopes his whole form except his hands and the upper part of his head; he raises his right hand to his forehead which is bald, holding out his staff in his left; Boreas rushes forward seizing Oreithyia by the left arm with both hands; she turns round as she flies from him, raising both hands in astonishment; she has long hair looped up behind under a diadem and wears a talaric *chitôn* over which is an upper garment with sleeves and reaching to the waist, and a *chlamys* fastened on the right shoulder; her *chitôn* is encircled by a black line a little above the ancle; in front of her one of the three daughters of Kekrops, her companions, probably Hersê or Pandrosos; this figure has long hair bound with a diadem, the ends of the tresses gathered under a net behind; she wears a talaric *chitôn* with sleeves over which is an upper fold or garment reaching to the hips, and a *chlamys* fastened by a *peronê* or buckle on the left shoulder, the ends or *pteruges* flying behind her; she looks back as she flies, raising both hands in dismay; on the bottom of the foot incised characters, Pl. B. 870. *Vulci.*

Dur. No. 213.

871. Amphora. lxxxiv. 1 ft. $1\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a winged Nikê hovering in the air and holding in her right hand a *phialê*, in her left an *oinochoê*; she looks to the left, and has long hair bound with a radiated *sphendonê*, the ends of the

tresses are gathered under a net on her neck; she wears bracelets, a talaric *chitón* with sleeves and a bordered *peplos* which passes over the right shoulder, and of which the ends, *pteruges*, hang down nearly to the ancles; before her a *thymiatérion* or incense burner with a conical, perforated top; 2. rev. a youth, wreathed with myrtle and slightly bearded; he wears a mantle and advances his right arm; on the bottom of the foot incised characters, Pl. B. 871. *Nola.*

Dur. No. 223.

872. Amphora. cxxxiv. $12\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. contest of Thêseus with the Minotaur; the hero is naked and beardless, a *chlamys* hangs from his shoulders, the scabbard of his sword at his left side; seizing the Minotaur by the horn, he advances, sword in hand, to despatch him; the Minotaur, who is represented with a human body and a bull's head and tail, vainly tries to escape from his antagonist, stretching out his right arm to stay the sword thrust, and holding in his left hand a stone; blood flows from a wound in his right side; in front of Thêseus, HE ΓAIS, from right to left, repeated all but the initial letter in front of his face, from left to right; 2. rev. Minôs moving towards the scene on the obv. and stretching out his right hand to welcome Thêseus; he is bearded and wears a diadem, and a mantle which leaves his right arm and side free; in his left hand he holds a sceptre, in front of his mouth, [H]E ΓAIS. *C.*

De Witte, Descr. No. 113.

873. ——— cxxxiv. 1 ft. 1 in. Design red on a black ground; 1. two Amazons moving rapidly to the left; one, who is leading the way, is accoutred with a Phrygian cap, and a tight fitting jerkin and *anaxyrides*, both striped; over the jerkin is a cuirass with shoulder-straps and *pteruges*; in her right hand she holds the *sagaris*, in her left a Scythian bow; she looks back at her companion who is armed with a helmet, a spear and an Argolic buckler with the device of a club, to which is attached a *laisêion* or fringe with the device of an eye; her shield hides the whole of her cuirass except the *pteruges* under which is a *chitón* reaching to the hips; her helmet is crested, has cheek-pieces and covers the back of the neck; between the two figures, KAVVIΘES, and between the legs of

the second warrior, KAVOS, " Kallithês is beautiful;" 2. rev. a third Amazon following the other two; she wears a Phrygian cap and embroidered and striped *anaxyrides*, made of spotted skin; she is armed with a spear and an Argolic buckler with the device of a parsley leaf.

Millingen, Anc. Uned. Mon. I, Pl. 19. Panofka, Recherches sur les Noms des Vases, Pl. VIII, No. 4. Inghirami, Vasi Fittili, II, Tav. 168.

874. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. $2\frac{7}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Thêseus conducted by Antiopê into Themiskyra; the Amazon leads the way and looks round towards Thêseus; she wears a round *pilos*, a bordered *chitôn* reaching to the hips and girt round the waist, and a *chlamys* hanging from the left shoulder; in her left hand she holds two spears; Thêseus is armed with a helmet, an Argolic buckler and a spear which he carries over his right shoulder; his helmet is crested, has cheek-pieces ornamented with a serpent, and covers the back of the neck; on his buckler the device of a right hand, from beneath it hang the ends of a bordered *chlamys*; 2. rev. an aged, bearded figure, to the left, resting on a staff, and wearing a mantle. *Nola.*

Dur. No. 673.

875. ——— CLVI. 1 ft. $1\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Hermês standing, listening to Apollo playing on the *chelys*; Hermês is bearded and wears a *chitôn* reaching to the hips over which is a bordered *chlamys*, his *petasus* hangs at his back; in his right hand a *caduceus* pointed towards the earth; Apollo is seated on a rock; he has long hair wreathed with laurel and wears a mantle which leaves the right arm and shoulder uncovered; he plays on the *chelys* with the *plectrum*; the rock is indicated by faint red lines drawn on the black ground; 2. rev. a youthful, beardless figure standing, resting his right hand on a crooked staff; he wears a bordered mantle. *Nola.*

Dur. No. 64. Lenormant et De Witte, II, Pl. 51. Mon. dell' Inst. Arch. I, Tav. 5, fig. 1.

876. ——— CLVI. $10\frac{8}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Penelope seated in a chair, holding up in each hand a ball of thread

which she is winding off; her hair is gathered up under a diadem wound round her head; she wears a talaric *chitôn* with sleeves, and a *peplos*; at her feet a waterfowl; in front, ΛΙVSSΙ; 2. rev. a beardless figure leaning on his staff and turned in the direction of the Penelope of the obv. he wears a diadem and a mantle drawn over the back of the head. *Nola.*

Dur. No. 419. Annali dell' Inst. Arch. XIII, Tav. I.

877. AMPHORA. CLVI. 1 ft. $1\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Menelaos pursuing Helen; he is beardless and has long hair bound with a diadem; he wears a cuirass under which is a *chitôn* reaching to the hips; his *chlamys* hangs from his left arm; in his right hand he holds his drawn sword, holding out the scabbard in his left; his cuirass has shoulder-straps and *pteruges*, and is studded at the sides with a triple row of black pellets; round his waist is a belt ornamented with the same pellets; Helen looks back at him as she flies; her hair is gathered into a knot behind and bound with a diadem wound several times round the head; she wears a talaric *chitôn* over which fall three folds or garments, one reaching to the breast, the next to the girdle, the third to the hips; the skirt is encircled by a black line, halfway up the leg; 2. rev. a female figure, who flies in the same direction as Helen, and looks back at the scene of the obv. she wears a cap, a talaric *chitôn* with sleeves and a *peplos*; her *chitôn* is encircled halfway up the leg by a black line. *H.*

D'Hancarville, IV, Pl. 94.

878. ———— CXXXIV. $12\frac{3}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; 1. a youthful warrior moving to the left and looking back; he is beardless and has long hair with ringlets in front of the ears; he is armed with a helmet, Argolic buckler and spear; his helmet is crested, covers the back of the neck, and has cheek-pieces ornamented with a lizard; on his shield is the device of a bull running, painted in black; he wears a *chitôn* reaching to the hips and a *chlamys*; 2. rev. a bearded figure in a rustic dress, who is moving to the right and turns his head round to the left, looking towards the figure on the obv.; he wears a tall *pilos*, a *chitôn* reaching to the hips and girt at the waist, and a sheepskin fastened on

the shoulders like a *chlamys*; in his right hand two spears. *Nola.*

Dur. No. 255.

879. AMPHORA. CLVI. 1 ft. $1\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a naked, beardless youth, mounted on a horse whom he is urging forward with his whip; 2. rev. a youthful, beardless figure standing, enveloped in a mantle, in his right hand a staff. *Nola.*

Dur. No. 700.

880. ———— CXXXIV. 1 ft. $1\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Anacreon playing on the double flutes and accompanied by his dog; he is laurelled and bearded; a *chlamys* hangs from his arms; on his left shoulder is a staff, *baktron*, at the end of which hangs his *chelys*; 2. rev. Bathyllos standing, looking back at Anacreon; he is beardless and wears a mantle which leaves his right arm and shoulder uncovered; he stretches out his right hand towards Anacreon, holding in his left a drinking cup, (shape CXLV.) *H.*

D'Hancarville, III, Pl. 78.

881. ———— CXXXIV. $12\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a youthful beardless figure like Apollo, seated on a cube and playing on the *chelys*; before him stands another youthful figure, listening; the seated figure has long hair bound with a diadem, his lower limbs are enveloped in a bordered mantle; the youth before him wears a diadem with a point rising up over the forehead, and a bordered mantle; he leans on his staff, placing his right hand on his hip; 2. rev. a youthful beardless figure clad in a mantle; he stretches forward his right hand, and moves to the right; he seems connected with the scene on the other side. *H.*

882. ———— CLVI. $11\frac{9}{10}$ in. Design pale on a black ground; this vase has been spoilt in the baking; 1. an *aulêtris* standing, playing on the double pipes; before her stands a naked female figure, dancing and playing on the *krotala*; the *aulêtris* wears an *opisthosphendonê*, a talaric *chitôn*, a mantle and sandals with turned up toes; 2. rev. a youth stands, con-

versing with a female figure; the youth is beardless and wears a mantle which leaves his right arm and shoulder uncovered; in his right hand is a staff; the female figure wears an *opisthosphendonê*, a talaric *chitôn*, a bordered *peplos*, and sandals with turned up toes; her *peplos* envelopes the upper part of her figure all but the right hand.

883. Amphora with twisted handles. clviii. 1 ft. $10\frac{2}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; Nikê Apteros, standing, holding in her right hand an *oinochoê*; her hair is bound with a radiated diadem and falls down her back, the ends of the tresses being gathered under a net; she wears earrings, a necklace, and a talaric *chitôn* falling in a fold over the girdle, over which is an outer garment or turn-over reaching to the waist and with *pteruges* at the sides; with her left hand she raises one side of this outer garment; before her on an altar is a *thymiatêrion* or vessel for burning incense; the altar has Ionic volutes at the corners; 2. rev. a youthful warrior, holding out a *phialê* to receive a libation from the Nikê on the obv. and turning his head in the opposite direction; he is beardless, his hair falls in tresses, he is armed in the Greek panoply with a Corinthian helmet, and Argolic buckler; his cuirass appears to consist of three pieces in front rivetted together, and has shoulder straps and *pteruges*; under it he wears a *chitôn* reaching to the hips, with short looped up sleeves, and encircled by a black line a little above the bottom edge; from his arms hangs a *chlamys* embroidered with stars. *Nola.*

Dur. No. 224.

884. Oinochoê. xxiii. $10\frac{3}{10}$ in. Design red on a black ground; Pallas Athênê running to the right and looking back, in her right hand a helmet, in her left a spear; her hair is bound with a *sphendonê* and flows down her back; she wears the ægis, armlets, a talaric *chitôn* with sleeves with an upper fold or garment reaching below the hips; over this hangs a bordered outer garment reaching to the waist with long *pteruges* flying behind; her helmet is crested, has cheek pieces and covers the back of the neck. *Nola.*

Dur. No. 22.

885. ——— xxiii. $10\frac{9}{10}$ in. Design red on a black ground; a winged Nikê pouring wine from an *oinochoê* into a

phialê held out to her by Eirênê standing opposite; Nikê has long hair bound with a *sphendonê*; she wears a talaric *chitôn* with looped up sleeves and a *peplos*; Eirênê has her hair rolled up over a diadem; she wears a talaric *chitôn* with sleeves and a *peplos*; in her left hand she holds a sceptre. *Vulci.*

Dur. No. 228.

886. Oinochoê. xxiii. $8\frac{7}{10}$ in. Design red on a black ground; a winged Nikê holding in each hand a grain of incense with which she advances towards a blazing altar; she wears a cap, and a talaric *chitôn* with sleeves; in front, an illegible name and KAVE, from right to left. *Nola.*

Dur. No. 225.

887. ——— xix. $9\frac{9}{10}$ in. Design red on a black ground, with accessories in crimson; Nikê moving forward and stretching out her hands to catch a little bird, flying before her; her long hair is looped up behind under a radiated and spotted diadem; she wears armlets and a talaric *chitôn*, encircled a little above the ancle by a black line, and falling in a fold over the girdle to the hips; over this is a bordered upper garment reaching to the waist and with *pteruges* flying behind; in front of her face, KAVOS, and below, NIKON, "Nikôn is noble;" before her is a honeysuckle ornament springing from a tendril from which the bird appears to have just flown. *H.*

888. ——— xxxii. $4\frac{7}{10}$ in. Design red on a black ground; a winged Nikê flying towards an altar; she wears a cap, a talaric *chitôn* and a *peplos*; the altar is ornamented with a billet moulding. *Nola.*

Dur. No. 219.

889. ——— xix. $6\frac{1}{10}$ in. Design red on a black ground; a winged Nikê walking to the left and holding in both hands a *pyxis*; before her a fringed scarf; her hair is gathered up behind into a knot bound with a diadem; she wears earrings and a talaric *chitôn*, over which is an upper fold or garment reaching to the waist; on the *pyxis* are two balls. *Nola.*

Dur. No. 216.

890. Vase with one handle. clix. $5\frac{9}{10}$ in. Design red on a black ground; the Mænad, Oreithyia, brandishing a *thyrsus* and pursuing a hind which flies before her; she has long hair, armlets and a talaric *chitôn* with sleeves and falling in a fold over the girdle; from her *thyrsus* spring

ivy branches; before her face, her name, OPE[IΘYIA] "Oreithyia;" on the bottom of the foot incised characters, Pl. B. 890. *Nola.*

Dur. No. 185.

891. AMPHORA. CLII. $6\frac{3}{10}$ in. Design red on a black ground, with accessories in crimson; 1. a boy bending forward to throw the *diskos* or quoit, which he holds in his right hand; he wears a diadem rising up in a point over the forehead, and is naked, all but some drapery round his loins which seems a modern addition; before him stands a beardless *paidotribês*, wreathed with myrtle and wearing a mantle; in his right hand a forked stick; between these two figures hangs a *lêkythos*; 2. rev. a youth beardless and enveloped in a mantle, leaning forward and looking over a pillar.

892. LÊKYTHOS. CXIII. 4 in. Design red on a black ground; a Mænad standing over an altar holding in her right hand a *phialê*, in her left a *thyrsus*; she wears a talaric *chitôn* and *peplos*. *Nola.*

Dur. No. 183.

893. ———— CXIII. $2\frac{9}{10}$ in. (neck broken off). Design red on a black ground; a bearded and ithyphallic Hermês, the hair flowing down the back; at the side of the term, the *caduceus*; in front an altar, above which a *pinax* or picture; behind, a tree. *Nola. H.*

D'Hancarville, II, Pl. 97. Lenormant et De Witte, Mon. Céram. III, Pl. 78. Inghirami, Vasi Fittili, III, Tav. 237.

894. DEEP TWO-HANDLED CUP. LIII. $7\frac{6}{10}$ in. by $9\frac{2}{10}$ in. Design red on a black ground; 1. Ariadnê seated on a rock holding out a *kantharos* into which a Mænad is about to pour wine from an *oinochoê*; both wear talaric *chitôns* and *pepli* and hold *thyrsi* in their left hands; Ariadnê has long hair bound with a radiated *sphendonê*; the hair of the Mænad is looped up behind under a radiated *sphendonê*, the face of Ariadnê has been retouched; 2. rev. Ariadnê holding out a *phialê* into which a Mænad is pouring wine from her *oinochoê*; Ariadnê has long hair bound with a radiated *sphendonê* and wears a talaric *chitôn* with sleeves and a *peplos* bound with a girdle; in her left hand she holds a spear pointed downwards; the Mænad wears a cap, a talaric *chitôn* with sleeves and a *peplos*. *Apulia.*

Dur. No. 80.

895. Oinochoê. xxiii. 8 in. Design red on a black ground; an *aulêtris* playing on the double flutes with a *phorbeia* or mouth piece; she wears a talaric *chitôn* with sleeves and a *peplos*; at her side a seat, before her a stool; behind her hangs a *sybênê* or flute case. *Nola.*

Dur. No. 636.

896. ——— xxiii. $7\frac{1}{2}$ in. Design red on a black ground; an *aulêtris* playing on the double flutes with the *phorbeia* or mouth piece; she wears a myrtle wreath, a talaric *chitôn* with sleeves and a *peplos*; at her side a seat with a striped cushion, before her a stool. *Nola.*

Dur. No. 636.

897. ——— clx. $7\frac{2}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; two naked youths, one leans forward on his staff, holding out a *phialê* to be filled by the other figure who stands before him, holding in his right hand an *oinochoê*, in his left a drinking cup, (shape cxliv); both wear diadems; the leaning figure has his *chlamys* wrapped round his left arm. *Nola.*

Dur. No. 742.

898. ——— xxxii. $7\frac{2}{10}$ in. Design red on a black ground; a naked youthful athlete exercising himself by swinging the *haltêres* before another youthful figure who acts as *paidotribês*, and points to him with the forefinger of his right hand; between them a pillar; both wear diadems; the youthful *paidotribês* is beardless and wears a mantle. *T.*

899. ——— xxxii. 6 in. Design red on a black ground; a youthful figure standing before a pillar, with his right arm advanced; his *chlamys* hangs on his left arm; he is beardless and wears a diadem with a point rising up over the forehead. *H.*

900. Vase with one handle. clix. 3 in. Design red on a black ground; a youthful figure stands with his left leg advanced, hurling a spear, and wearing his *chlamys* like a shield on the left arm.

901. Lêkythos. cxiii. $3\frac{1}{10}$ in. Design red on a black ground; a naked boy plunging his arms in a *loutron* or laver, which is inscribed, [VOV]SAI; above, hang a *lêkythos* and a sponge. *Nola.*

Dur. No. 729.

902. Oinochoê. xix. $7\frac{4}{10}$ in. Design red on a black ground; a female figure, perhaps Sappho, standing opposite a youth, probably, Phaôn or Alcæus; she wears a cap, a talaric *chitôn* with sleeves and a bordered *peplos*; in her right hand she holds a *chelys*; the youth is beardless, and is enveloped in an ample mantle; his long hair is bound with a diadem; behind him hangs a scarf; between the two figures a square base. *Nola.*

903. ———— xix. $6\frac{1}{10}$ in. Design red on a black ground with accessories in crimson; a youth seated in a chair, unrolling a roll which is inscribed, ΑΡΥ ΓΛΟ ΕΓ his lower limbs are enveloped in a bordered mantle; before him a naked youth standing with a *chelys* in his right hand, his left placed on his hip; both youths are beardless and ivy-crowned; above hangs a purse. *Nola?* *H.*

D'Hancarville, II, Pl. 101-3.

904. Amphora. clii. $6\frac{6}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. two youthful athletes, one about to hurl the *diskos* or quoit, the other seated on the ground before him; both are naked and beardless; the *diskobolos* steps forward with his right leg foremost, advancing his right arm with the *diskos* previous to drawing it back, and stretching forward his left arm at the same time; above hangs an *aryballos*; 2. rev. a female figure wearing a cap, earrings, a talaric *chitôn* and a *peplos* which envelopes her arms; she leans a little forward. *Nola.*

Dur. No. 711.

905. Lêkythos. cxiii. $8\frac{1}{10}$ in. Design red on a black ground, much restored; two female figures facing each other; one holds a *pyxis* or box, and wears an embroidered cap, and a talaric *chitôn* with sleeves over which is an upper fold or garment falling as low as the hips; the other holds a mirror and wears a talaric *chitôn* with sleeves and a *peplos*; her hair is knotted up behind.

906. Amphora. clii. $6\frac{4}{10}$ in. Design red on a black ground; 1. a bearded warrior holding in his right hand a *phialê* and armed with a helmet, a spear and an Argolic buckler with

the device of a cock, with a *laisêion* hanging from it covered with rings; behind him a square altar; his helmet is crested, has cheek-pieces and covers the back of the neck; 2. rev. a beardless youth standing, about to pour the contents of an *oinochoê* into a *loutron* before him; he wears a mantle. *Nola.*

Dur. No. 833.

907. AMPHORA. CLII. 5 in. Design red on a black ground; 1. a beardless youth holding out a sash to a female figure standing before him; the youth wears a diadem and mantle, the female figure wears a diadem wound several times round her head, earrings, a talaric *chitôn* and a *peplos*; 2. rev. a female figure standing; she wears a diadem wound several times round her head, a talaric *chitôn* and a *peplos* which envelopes her arms. *H.*

908. ——— CLII. 5 in. Design red on a black ground, with accessories in white; 1. a youthful *diskobolos* standing before a youthful *paidotribês* who is seated on a cube before him; the *diskobolos* is naked, and holds the quoit in his left hand, resting his right on his hip; the *paidotribês* wears a mantle and holds in his right hand a forked stick; both figures are beardless and wear wreaths; 2. rev. a naked youthful athlete, stands looking towards the scene on the obv.; in his left hand he holds a wand, *rhabdos*; he wears a diadem. *H.*

D'Hancarville, IV, Pl.66. Inghirami, Vasi Fittili, I, Tav. 85.

909. DEEP TWO-HANDLED CUP. LIII. $4\frac{6}{10}$ in. by $5\frac{3}{10}$ in. Design red on a black ground; 1. a female figure standing in front of a chair; she wears a linen cap, an embroidered, talaric *chitôn* and a bordered *peplos*; the cushion of the chair is striped; 2. rev. a bearded figure, wearing a diadem and a bordered mantle and leaning on a *baktron* or staff, holds out a wreath to the female figure on the obv. *H.*

D'Hancarville, II, Pl. 111.

910. AMPHORA. CLVI. 1 ft. $1\frac{4}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; 1. a youthful figure attired for the chase, bidding adieu to an aged, bearded figure; the youth is beardless, his hair flows in ringlets down his neck; he wears a *petasus* hanging at his back, and a *chlamys* with a broad black border; at his left side hangs a sword, in his right hand are two hunting spears, *mesankyla*, each having a thong, *ankylê*, attached to the middle; he stands with his head slightly

inclined forward; the aged figure is bald on the forehead and wears a diadem and mantle; he leans on his staff and advances his right arm towards the youth; 2. rev. a female figure, perhaps Sappho, holding out a lyre in one hand and two flutes in the other to a youth standing before her, perhaps Phaôn; the female figure has her hair gathered up behind under a broad diadem, and wears a talaric *chitôn* and a *peplos* hanging in *pteruges* and with a broad border; the youthful male figure is beardless; his hair falls in clustered curls and is bound with a diadem; he wears a mantle and holds in his right hand a knotted stick. *Nola.*

Dur. No. 426.

911. AMPHORA. CLVI. 1 ft. $1\frac{4}{10}$ in. Design red on a black ground; 1. Pêleus pursuing Thetis; he is beardless and wears a myrtle wreath, a *petasus* hanging at his back, a bordered *chlamys* fastened on the right shoulder and *endromides*, in his right hand he holds two spears; he stretches out his left hand towards Thetis who flies before him, looking back; her hair is gathered up behind, on her forehead is a wreath; she wears a talaric *chitôn* fastened by a girdle at the waist; 2. rev. a beardless youth standing, enveloped in a mantle all but his right arm and shoulder.

912. ———— CXXXIV. $12\frac{4}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. a youthful warrior stands, darting forward his spear; he is armed with a helmet, a cuirass with shoulder straps and *pteruges* and an Argolic buckler with the device of a hare running; under his cuirass he wears a *chitôn*, embroidered and bordered; his helmet is crested, covers the back of the neck and has moveable cheek-pieces, ornamented with a lizard in relief; his spear has a *saurôtêr* or pointed butt-end; 2. rev. a slinger facing the figure on the obv. and with his back to the spectator; he is armed with a helmet which is crested, has a nasal and cheek-pieces, and covers the back of the neck; he wears a *chitôn* reaching to the hips and girt round the waist; it is encircled a little below the girdle by a black line; he holds out a sling in both hands; on the right a pair of spears fixed perpendicularly in the ground with the points upwards; on the bottom of the foot incised characters, Pl. B. 912. *H.*

D'Hancarville, IV, Pl. 74.

913. ———— CLVI. $9\frac{7}{10}$ in. Design red on a black

ground; 1. the Sphinx seated on a Doric column; her hair is gathered up behind under a *sphendonê*; 2. rev. Œdipus standing, wearing a diadem and mantle, and advancing his right hand, as if addressing the Sphinx. *Nola.*

Dur. No. 364.

914. AMPHORA. CLVI. $12\frac{1}{10}$ in. Design red on a black ground; 1. a youthful *aulêtês* playing on the double flutes, and dancing to his music; he is beardless and wears a diadem; a *chlamys* hangs from his shoulders, under his left arm he carries a staff; 2. rev. a youthful, beardless figure, wearing a mantle; he holds in his right hand a deep cup, (shape LIII), placing his left against his side. *R.P.K.*

915. ———— CLVI. $10\frac{1}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. two female figures standing opposite each other; one holds out an *alabastron* to the other and wears a linen cap, and a talaric *chitôn* with an upper fold or garment falling as low as the girdle, and a second as low as the hips; with her left hand she takes hold of the skirt of her dress; her companion holds out a sash to her and has her hair cross-banded with a diadem; she wears a talaric *chitôn* with an upper fold or garment falling as low as the girdle, and a second falling to the hips; at her side a chair on which is a heap of garments; 2. rev. a beardless youth, standing, wearing a diadem and a mantle.

916. ———— CLVI. $9\frac{4}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a female figure, perhaps Sappho, standing, holding in both hands a *chelys*; opposite to her stands a youthful male figure, probably, Phaôn; she has her hair gathered up behind under a *sphendonê*, and wears a talaric *chitôn* with sleeves and a *peplos*; the male figure is beardless and wears a diadem and a mantle which leaves his right arm and shoulder free; he places his right hand on his hip and looks towards Sappho; 2. rev. a beardless youth, standing, wearing a diadem and a mantle, and looking towards the group on the other side. *Nola.*

Dur. No. 423.

917. ———— CLVI. $8\frac{1}{2}$ in. Design red on a black ground, with accessories in white; 1. two beardless youths

standing, facing each other; each wears a radiated diadem and a mantle which leaves the right arm and shoulder free; the one on the left holds a wand; 2. rev. a female figure standing, holding out in her right hand a sash; her hair is gathered up behind and bound with a diadem; she wears a talaric *chitôn* and *peplos*; 3. on the neck of the vase, a lion and a goat, running, face to face, one on the obv. the other on the rev. *H.*

918. Amphora. cliii. 7 in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; 1. a youth standing opposite a female figure, stretches out his right hand to receive from her a wreath, which she holds up with both hands; she wears a cap, a talaric *chitôn* with sleeves, and a bordered *peplos*; the male figure is beardless, his hair falls in long ringlets, and is bound with a diadem which has a point rising up over the forehead; he wears a *chitôn* reaching nearly to the knees, and a bordered *chlamys*, fastened on the right shoulder; in his left hand he holds two spears; at his side a chair with a striped cushion; 2. rev. a female figure wearing a cap, a talaric *chitôn* with sleeves, and a mantle; in her right hand she holds out a scarf. *H.*

D'Hancarville, II, Pl. 71, III, Pl. 69, 70.

919. ——— cliii. $6\frac{9}{10}$ in. Design red on a black ground, with accessories in white; 1. two youths, both beardless and wearing diadems; the one on the left has long hair, and is enveloped in a mantle; the other leans forward on his staff, and wears a mantle which leaves his right arm and shoulder free; between them a sash hanging up; 2. rev. a female figure moving rapidly forward with her right hand advanced; a diadem is wound several times round her head; she wears a talaric *chitôn* with sleeves and a *peplos*. *Nola.*

D'Hancarville, IV, Pl. 103.

920. ——— cliii. $7\frac{9}{10}$ in. Design red on a black ground; 1. the Seilênos, Tyrbas, stooping forward with his hands on his knees; before him the Mænad, Oragiê, standing, holding in her right hand a *thyrsus*; her hair is gathered into a knot behind under an embroidered *opisthosphendonê*; she wears ear-rings, a necklace, armlets, a talaric *chitôn* over which falls an upper fold or garment as low as the waist, bound with a girdle; her left hand is placed on her hip; 2. rev. a beardless youth standing, holding out his right hand, and wearing a mantle. *R.P.K.*

920.* AMPHORA. CLII. $5\frac{7}{10}$ in. Design red on a black ground, with accessories in crimson; 1. Hêraklês receiving the poisoned *chitôn* sent to him by Dêianira; the hero is bearded and naked, and advances from the left, holding out in both hands the lion's skin, which he has just taken off; at his feet lies his club; before him, stands a female? figure, perhaps Iolê, holding out in her right hand the *chitôn*, gathered into a mass; she has long hair falling down her neck, and wears a talaric *chitôn* with sleeves, and a *peplos* with a deep black border; 2. rev. a female figure who seems connected with the group on the other side, probably Dêianira; she advances her right hand looking towards Hêraklês; her hair is bound with a double diadem, she wears a *chitôn* and *peplos* like those of Iolê. *Br.*

921. ——— CLII. $7\frac{1}{10}$ in. Design red on a black ground; 1. Apollo standing before an altar, pouring a libation over it from a *phialê* held in his right hand, and holding a lyre in his left; he wears a radiated diadem, and a mantle; from the lyre hangs the belt by which it is attached to the arm; on the other side of the altar Artemis, her hair knotted up behind and bound with a diadem; she wears a talaric *chitôn*, over which is an upper fold or garment, girt at the waist and reaching to the hips; in her right hand she holds an *oinochoê*; she points downwards with the fingers of her left hand, as if speaking to Apollo; on the altar is a fruit; 2. rev. a beardless youth standing, with a wand in his right hand; he wears a mantle, which leaves the right arm and shoulder uncovered. *H.*

922. ——— CLII. $7\frac{6}{10}$ in. Design red on a black ground; 1. two female figures playing on the *krotala*; both have their hair rolled up behind, and wear talaric *chitôns* with sleeves and *pepli*; 2. rev. a female figure dancing with the *krotala*; she wears an embroidered, talaric *chitôn*, with sleeves and falling to the hips; a small *peplos* hangs from her shoulders, her hair is gathered up behind under a *kekryphalos*. *T.*

923. ——— CLII. 8 in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Himeros flying, and holding out in both hands a diadem; 2. rev. a beardless youth, wearing a diadem and mantle, and holding a ball or apple in his right hand. *Nola.*

Dur. No. 58.

924. ——— CLII. $8\frac{2}{10}$ in. Design red on a black ground;

1. a youthful figure attired for the chase, taking leave of a female figure, who stands by his side holding out to him a sash, *tainia*; her hair is looped up under a broad diadem, she wears a talaric *chitôn* with sleeves and a *peplos*; the male figure wears a *petasus*, *chlamys* and *endromides*; in his left hand he holds two hunting spears; 2. rev. an aged figure, perhaps Nestor, seated on a cube, and holding in his right hand a staff; before him a beardless youth standing, conversing; the aged figure is bald, and wears a mantle which leaves the right arm and shoulder free; the youthful figure also wears a mantle; probably the group on the obv. represents Penelope and Telemachos, that on the rev. Telemachos and Nestor. *H.*

D'Hancarville, II, Pl. 42, IV, Pl. 88.

925. AMPHORA. CLII. $8\frac{2}{10}$. in. Design black on a red ground; the outlines drawn in black, the inner markings faintly traced in red; 1. Erôs flying after a beardless youth, who retreats looking back, and extending his right hand towards Erôs; both wear diadems, the youth wears a mantle which leaves his right arm and shoulder free; 2. rev. a youthful beardless figure moving to the right, and holding in his right hand a fruit or ball; he wears a diadem and a mantle which leaves the right arm and shoulder uncovered. *Nola.*

Dur. No. 238.

926. ——— CLII. $8\frac{8}{10}$. in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. Penelope standing, holding in her left hand a distaff, in her right a flower; before her stand a waterfowl, and a young female attendant holding in her right hand a *pyxis*, in her left a sash; Penelope wears a diadem wound several times round the head, a talaric *chitôn* and a *peplos*; at her side is a chair; the female attendant wears a talaric *chitôn* falling in a fold over the girdle; between them, ΛΑΤΟΡ ΑSΤΟΟ; 2. rev. a female figure, wearing a cap, a talaric *chitôn* with sleeves and a *peplos*, stands holding in her left hand a distaff, in her right a ball of wool; she turns towards the figure of Penelope on the obv. and is probably one of her female attendants; on the bottom of the foot A incised. *R.P.K.*

927. ——— CLII. $8\frac{8}{10}$. in. Design red on a black ground, with accessories in crimson; 1. a seated female

figure holding in her right hand a myrtle wreath; before her stands a female figure holding in her right hand a *lêkythos*, in her left a *pyxis*; above this figure, ΑΟΣΚΟΙ; in front of the body, ΑΧΟΣΝΙ; both have long hair knotted up behind under radiated diadems, and wear talaric *chitôns* and *pepli*; 2. rev. a beardless youth standing, holding in his right hand a staff; he wears a myrtle wreath and a mantle, which leaves his right arm and side uncovered. *H.*

928. Amphora. clii. $9\frac{1}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. two bearded figures conversing; one wears a conical helmet, cuirass, mantle and *endromides*, and is leaning on his staff; the other wears a diadem and mantle, and leans on a knotted staff; at his side a seat; between them, ΚΑVΟS ΔΙΩΕ, above which a cross, or the spokes of a wheel; 2. rev. a female figure advancing rapidly towards an altar with a torch in her right hand; she wears a cap, a talaric *chitôn* with sleeves and a bordered mantle. *Nola.*

Dur. No. 638.

929. ——— clii. $9\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. a youthful warrior, probably Achilles, bending forward to receive his armour from a female figure, probably his mother Thetis, who stands before him, holding his spear and Argolic buckler; he has already received from her his helmet, which he holds in his left hand by one of the cheek-pieces; with his right he appears to be attaching a diadem to it; he is beardless, and has long hair bound with a diadem; round his loins drapery embroidered with alternate mæander and indented lines; his helmet is crested, and has on the *epikranon* a dolphin; the female figure has long hair looped up by a radiated diadem, and wears a talaric *chitôn*, over which is an upper fold or garment falling to the waist; on her Argolic buckler is the device of a Pegasus, the butt end of her spear, *saurôtêr*, is pointed; 2. rev. a bearded figure, holding in his right hand a laurel twig, and advancing towards an altar or cube; he wears a laurel wreath and a bordered mantle; over his left shoulder is a staff; on the bottom of the foot an incised character, Pl. B. 929. *H.*

D'Hancarville, I, 112, II, Pl. 43. Lenormant et De Witte, Mon. Céram. I, Pl. 83. Inghirami, Vasi Fittili, II, Tav. 114.

930. ——— clii. $10\frac{2}{10}$ in. Design red on a black

ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; 1. a male and female figure conversing, perhaps, Meleager and Atalanta; Meleager is beardless, and wears a diadem and a *chitôn* reaching halfway down the thigh, over which fall two upper folds, one as low as the waist, the other to the hips; with his right hand he draws forward the end of a piece of drapery from behind, in his left he holds his spear; Atalanta wears an embroidered cap, a talaric *chitôn* and a bordered upper garment, falling in *pteruges* at the sides; on her left shoulder her quiver, in her left hand her bow; 2. rev. a female figure, perhaps Althaia, the mother of Meleager; her hair is gathered into a topknot, under a cap; she wears a talaric *chitôn* with sleeves and a *peplos*; she stands, advancing her right hand, and is turned towards Atalanta on the obv. *Nola.*

Dur. No. 252.

931. Lêkythos. cxiii. 3 in. Design red on a black ground; a goose pecking up some object from the ground. *Nola.*

Dur. No. 907.

932. Pinax. xcvi. $1\frac{6}{10}$ in. by $3\frac{9}{10}$ in. Design red on a black ground, in an archaic style; the Centaur Nessos carrying off Dêianeira; his hair is wreathed and falls in long tresses, his beard is long and pointed; he turns round to embrace Dêianeira, who is seated on his back, and whose waist he encircles with his arms; she wears a talaric *chitôn*, and a *peplos* drawn over the head; round the group, ΔΑΙΝΑΝΕ . . ΑΝΕΝΙΣΟΣ, "Dêianeira, Nessos," but this inscription has been tampered with, and the letters incised, instead of being painted in crimson, as is usual in vases of this style. *H.*

D'Hancarville, iv, Pl. 31. Inghirami, Vasi Fittili, ii, Tav. 119. Millin, Gal. Mythol. ii, Tav. 118, No. 456.

933. Pyxis. cxxi. $1\frac{7}{10}$ in. Design red on a black ground; on the cover a leopard springing to the left; on the bottom of the foot an incised character, Pl. B. 933. *Nola.*

Dur. No. 897.

934. Oinochoê. xxiii. $8\frac{3}{10}$ in. Design red on a black ground, the accessories gilt and raised in relief; the Hyperborean Apollo riding on a gryphon, and holding in his left hand a branch of laurel, perhaps on his return from the Hyperboreans; he is beardless and laurel-crowned; part of his

drapery hangs down from his thigh; Artemis advances to meet him, offering a *phialê* with her right hand, and holding a bow in her left; her hair is looped up behind under a cap with a tassel; she wears earrings, and a talaric *chitôn* bound with a girdle of which the loose ends hang down; behind Apollo, Lêtô, holding in her right hand a fillet or branch, in her left a sceptre; she wears a radiated *sphendonê* and a talaric *chitôn*, girt at the waist; the fillet and berries of the laurel branch and wreath are raised and gilt. *Canino.*

935. TWO-HANDLED VASE. LIII. $2\frac{7}{10}$ in. by $3\frac{4}{10}$ in. Design red on a black ground; an owl between two branches of laurel; repeated on the rev.

936. ——— CLXII. $2\frac{9}{10}$ in. by $3\frac{6}{10}$ in. Design red on a black ground; an owl between two laurel branches; repeated on the rev.; on the bottom of the foot characters incised, Pl. B. 936.

937. ——— CLXII. $3\frac{1}{10}$ in. by $3\frac{9}{10}$ in. Design red on a black ground; an owl between two laurel branches; repeated on the rev.

938. ——— CLXII. $3\frac{4}{10}$ in. by $4\frac{1}{10}$ in. Design red on a black ground; an owl between two laurel branches; repeated on the rev.

939. ——— LIII. $3\frac{1}{2}$ in. by $4\frac{3}{10}$ in. Design red on a black ground; an owl between two laurel branches; repeated on the rev.

940. ——— LIII. $3\frac{7}{10}$ in. by $4\frac{1}{2}$ in. Design red on a black ground, retouched with modern paint; 1. a beardless youth clad in a mantle; 2. rev. a female figure wearing a cap, a talaric *chitôn* and a *peplos*; in her right hand she holds some object; both these figures are doubtful.

941. DEEP TWO-HANDLED CUP. CLXIV. 5 in. by $4\frac{7}{10}$ in. Design red on a black ground; an owl between two laurel branches; repeated on the rev.

942. OINOCHOÊ. XXIII. $5\frac{8}{10}$ in. Design red on a black ground, but nearly obliterated by fire; a female figure running to the left; in her right hand she holds a deep cup. *T.*

943. ASKOS. CLXV. $2\frac{4}{10}$ in. Design red on a black ground; on each side of the handle a goose darting his head forward. *Nola.*

Dur. No. 910.

944. Askos. CLXV. $2\frac{8}{10}$ in. Design red on a black ground; on each side of the handle a panther couchant, his head towards the spout. *H.*

945. ——— CLXV. $2\frac{8}{10}$ in. Design red on a black ground; on each side of the handle a panther couchant, his head towards the spout. *H.*

946. ——— CLXV. 3 in. Design red on a black ground; a panther crouching and a gryphon couchant, one on each side of the handle, their heads towards the spout.

947. ——— CLXV. $2\frac{5}{10}$ in. Design red on a black ground; a lion crouching and a deer running, one on each side of the handle, their heads towards the spout. *H.*

948. ——— CLXV. $2\frac{3}{10}$ in. Design red on a black ground; a lion and a boar running, one on each side of the handle, their tails towards the spout. *T.*

949. ——— CLXV. $2\frac{9}{10}$ in. Design red on a black ground; a dog? and lioness, couchant, one on each side of the handle, their heads towards the spout. *H.*

950. ——— CLXV. $2\frac{6}{10}$ in. Design red on a black ground; a hound and a ram, running, one on each side of the handle, their heads towards the spout. *H.*

951. ——— CLXV. $2\frac{7}{10}$ in. Design red on a black ground; a lion crouching and a doe springing, one on each side of the handle, their heads towards the spout. *H.*

952. ——— CLXV. $2\frac{9}{10}$ in. Design red on a black ground; a lion and a dog, crouching, one on each side of the handle, their heads towards the spout.

953. ——— CLXV. $2\frac{7}{10}$ in. Design red on a black ground; a lion and a gryphon, running, one on each side of the handle, their heads towards the spout. *R.P.K.*

954. ——— CLXVI. $1\frac{9}{10}$ in. Design red on a black ground; a panther raising his left forepaw, before him a round object and a tendril; the bottom of the vase is pierced with a hole. *H.*

D'Hancarville, IV, Pl. 46.

955. ——— CLXVI. $2\frac{1}{10}$ in. Design red on a black ground; a winged Nikê holding in her left hand a *pyxis*; her hair, bound with a diadem, flows down her back; she wears a talaric *chitôn*, over which is an upper fold or garment reaching to the hips, with *pteruges* falling to the feet. *Nola.*

Dur. No. 214.

956. Askos. CLXV. $2\frac{4}{10}$ in. Design red on a black ground; two Erôtes, flying, one on each side of the handle, their heads towards the spout; they have long hair flowing down the neck. *Magna Græcia.*

Dur. No. 53.

957. ——— CLXV. $2\frac{8}{10}$ in. Design red on a black ground; on either side of the handle a beardless youth seated in a chair, enveloped in a mantle; one has the strigil and *lêkythos* hanging up in front of him; behind the other are two uncertain objects, perhaps meant for a strigil and *lêkythos.* *T.*

958. ——— CLXV. $2\frac{7}{10}$ in. Design red on a black ground; on either side of the handle a female head; round the hair is wound an embroidered coif; the neck is encircled by a necklace; in front of each head a tendril. *Nola.*

Dur. No. 1189.

959. ——— CLXV. $2\frac{1}{2}$ in. Design red on a black ground; on each side of the handle a youthful, beardless head; they are turned in opposite directions. *Nola.*

Dur. No. 1189.

960. ——— CLXV. $2\frac{6}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; on one side of the handle a bull running; on the other, a Seilênos advancing with out-stretched hands, and his body crouching forwards, as if prepared to meet the onset of the bull. *T.*

961. ——— CLXV. $2\frac{1}{2}$ in. Design red on a black ground; on one side of the handle a Seilênos, kneeling and stretching out his right hand, as if playing with a goat, which advances towards him on the other side of the handle. *Naples.* *T.*

961.* ——— CLXV. $2\frac{6}{10}$ in. Design red on a black ground; Pan holding a hare in an obscene *symplêgma*; on the other side a Seilênos, half reclining on his right knee, and looking round towards Pan. *Br.*

962. ——— CLXV. $2\frac{7}{10}$ in. Design red on a black ground; two apes crawling towards each other, one on each side of the handle, their heads towards the spout. *H.*

963. ——— CLXV. $2\frac{6}{10}$ in. Design red on a black

ground; two female Sphinxes, crouched, and turned towards each other, one on each side of the handle. *R.P.K.*

964. Askos. CLXV. $2\frac{1}{2}$ in. Design red on a black ground; a naked youth kneeling and leaning forward on his hands; on the other side of the handle a swan turned towards him, darting forward his neck. *Nola.*

Dur. No. 800.

965. Hydria. CXL. $7\frac{4}{10}$ in. Design red on a black ground; a seated female figure unrolling a roll; before her stands another female figure, holding out to her in her right hand an *alabastron*; the seated figure has a diadem wound twice round her hair, which is gathered into a knot behind; she wears a talaric *chitôn* with sleeves, and a *peplos*; on the roll seven illegible letters; the figure standing before her has her hair gathered up behind, and wears a bordered, talaric *chitôn*, over which falls an upper fold or garment as low as the waist, with bordered *pteruges* reaching to the feet. *Nola.*

Dur. No. 66.

966. ——— CXL. $7\frac{4}{10}$ in. Design red on a black ground; a female figure seated in a chair, holding an oblong box; before her stands another female figure, holding in her right hand a *pyxis*, in her left an *alabastron*; the seated figure has her hair gathered up under a diadem wound several times round the head, and wears a talaric *chitôn* with sleeves, and a *peplos*; the box which she holds is ornamented with black transverse stripes; the standing figure wears a diadem wound three times round her head, a talaric *chitôn*, and an upper fold or garment reaching to the waist, with bordered *pteruges* falling to the feet. *Nola.*

Dur. No. 778.

967. Shallow two-handled cup. CXLIV. $3\frac{8}{10}$ in. by $9\frac{9}{10}$ in. Design red on a black ground, with accessories in crimson; 1. a youth standing between two female figures; he is beardless, his long hair is wreathed with laurel; he wears a *chlamys* fastened on the right shoulder by a *peronê* or clasp, and *endromides*; in his right hand he holds two spears, in his left a fillet; the two female figures wear talaric *chitôns* with sleeves, and *pepli*, and hold in their left hands a long box, with a row of four balls on the lid; the one on the left has her hair gathered up behind under a radiated diadem; the other wears a diadem wound several times round the head, and with her

right hand draws the corner of her *peplos* over her right shoulder from behind; 2. rev. a nearly similar scene; a youth stands between two female figures, and is taking a fillet from an oblong box which one of them is holding out to him; he is beardless, his long hair is wreathed with laurel, he wears a *chlamys* fastened on the right shoulder by a *peronê*, and *endromides*; in his left hand are two spears; both the female figures wear diadems wound three times round their heads, talaric *chitôns* with sleeves, and *pepli*; the one on the left draws forward the corner of her *peplos* over her right shoulder; 3. inside the cup, a female figure standing, holding up an *alabastron*, before her a female attendant holding a box and a sash; the figure holding the *alabastron* wears a diadem wound twice round the head, a talaric *chitôn* with sleeves, and a *peplos*; in her left hand she holds a fillet; a ribbon hangs from the neck of the *alabastron*; the other figure wears a radiated diadem and a talaric *chitôn*, over which falls an upper fold or garment as low as the hips, girt round the waist; the box which she holds has three balls on the lid, the scarf is bordered and fringed; this cup is pierced with rivet holes shewing that it has been anciently repaired.

968. SHALLOW TWO-HANDLED CUP. CXLIV. $2\frac{8}{10}$ in. by $7\frac{2}{10}$ in. Design red on a black ground; style very coarse; 1. a naked youth about to run in the *lampadêphoria* or torch race, extending both hands to receive a torch from a *paidotribês*, who is beardless, and wears a mantle which leaves the right arm and shoulder uncovered; both these figures wear diadems; 2. rev. a naked, beardless youth, standing before a *paidotribês*, who holds in his right hand an object resembling a torch or crooked staff; the naked youth holds up in his right hand a quoit, *diskos*, with a thong, *kalôdion*, attached; the *paidotribês* wears a mantle which leaves the right arm and shoulder uncovered; 3. inside the cup, a beardless figure standing, holding in his right hand a *thyrsus*; he wears a mantle which leaves his right arm and shoulder uncovered; on a rock before him a lighted lamp; behind him, on another rock, a shallow two-handled cup, (shape CXLIV).

969. ——— CXLIV. $3\frac{8}{10}$ in. by $9\frac{7}{10}$ in. Design red on a black ground; 1. Apollo standing between two female figures; his hair falls in ringlets on his shoulders; with his right hand he holds the end of a bordered *chlamys*, the other end of which hangs over his left arm; in his left hand he holds a laurel tree; on the right is a female figure, who

holds an *oinochoê* in her right hand, and offers Apollo a libation from a *phialê* in her left; she wears earrings, a talaric *chitôn* and a *peplos*; her hair is bound with a radiated and embroidered *opisthosphendonê*, the narrow part of which passes twice round the head; the other female figure holds in her left hand an oblong box, and advances her right hand towards Apollo with the fore-finger raised, as if addressing him; her hair is looped up behind; she wears earrings, and a talaric *chitôn*, over which falls an upper fold or garment as low as the hips, girt at the waist; a double stripe runs along the side of her *chitôn* from the girdle downwards; 2. rev. Artemis standing between two female attendants; her hair is bound with a radiated *sphendonê*, and a narrow diadem wound several times round her head; she wears a talaric *chitôn*, over which is an upper fold reaching to the hips and bound with a girdle; a double stripe runs down the side of her *chitôn* from the girdle to the feet; the ends of an embroidered and fringed scarf hang down her back, and are attached to the *chitôn* on the front of the shoulder; in her left hand she holds a sceptre ornamented with a spiral line; she advances her right hand to take out a diadem from the oblong box which the figure in front holds out to her with the lid raised; this latter figure wears a narrow diadem, wound several times round the head, a talaric *chitôn* with sleeves and a *peplos*; with her right hand she draws the corner of her *peplos* over her right shoulder from behind, holding with the box in her left a fringed sash; another similar sash hangs up on the wall behind her; the female attendant on the right holds out to Artemis a mirror, and wears a talaric *chitôn* with sleeves and a *peplos*; her hair is bound with a very narrow diadem wound several times round it; in her left hand she holds an oblong wicker basket for the toilet, which is ornamented with three parallel bands; the central band is red, studded with pellets, on either side is a band checky, black and red; 3. inside the cup, a female figure seated in a chair, addressing a female attendant who brings her a *pyxis*, oblong box and sash in her right hand, and in her left a wreath; the seated figure wears a radiated and embroidered *opisthosphendonê*, earrings, a talaric *chitôn* girt at the waist and a *peplos*; her attendant has her hair looped up behind under a wreath wound twice round her head, and wears earrings and a talaric *chitôn* girt round the waist; on the bottom of the foot incised characters, Pl. B. 969.

970. Shallow two-handled cup. cxlv. 4 in. by 8 in.

Design red on a black ground; 1. three beardless youths; one is seated on the left, before him stands a figure greeting him with outstretched right hand; the other youth is moving away in a contrary direction; behind the seated figure is a *sybênê* or flute case, in front of his head hangs an oblong basket; behind the figure advancing his hand to him another *sybênê*; 2. rev. three youths standing conversing; on the left a figure standing, looking away from his two companions and holding in his left hand a staff, *baktron*; behind him a *sybênê*, or flute case; the other two figures stand conversing, the one on the right leans forward on his staff, behind him a *sybênê*; between the figure on the left, and the second figure, an *aryballos* hanging from a strap; 3. inside the cup, a naked youth, leaning forward on his staff, and looking down on an object before him, in shape like the segment of a sphere, and ornamented with three dots and a cross; behind him a seat, in front, an *aryballos* and a strigil hanging from a strap; all the figures on this cup are beardless and wear diadems, mantles, and shoes fastened over the ancle.

971. Shallow two-handled cup. cxliv. $3\frac{1}{2}$ in. by $8\frac{9}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; 1. a wrestling match, *palê orthê*; a bearded figure is contending with a beardless youth; both stoop forward and grasp each other's arms; behind the bearded figure a *paidotribês*, stretching out his *rhabdos* or wand over the combatants; he is bearded, and wears a bordered mantle, and boots fastened over the ancles; behind the youth, a fluted column; 2. rev. *hoplitês dromos* or armed foot-race; two figures, partially armed, running, one a little in advance of the other; the foremost of the two is bearded, has his hair looped up by a long diadem, and is armed with greaves and an Argolic buckler with the device of a parsley leaf; in his right hand he holds a crested helmet with nasal and cheek-pieces, and covering the back of the neck; he looks back at his companion, who is beardless, and wears a helmet and greaves; behind him an Argolic buckler, leaning against a column; his helmet is crested, has cheek-pieces, and covers the back of the neck; his buckler has for device a circle and two rings, each with a dot in the centre; he raises his right arm as he runs; in front of the foremost figure a *paidotribês*, beardless, and wearing a bordered mantle; he leans forward, watching the race; in his right hand he holds a knotted staff, in his left a forked stick; 3. inside the cup, a bearded

figure and a female figure in an obscene *symplegma*; behind the bearded figure two striped cushions. *Vulci.*

Dur. No. 667.

971*. Shallow two-handled cup. cxliv. $4\frac{8}{10}$ in. by $12\frac{1}{2}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; 1. two athletes engaged in boxing, *pygmé*, and striking at each other with open hands, *akrocheirizontes*; they wear the *himantes* or thongs with which the hands were bound in boxing; one, the taller of the two, strikes out with his left arm, the other stretches forward both arms as if to ward off the blow; above his head, EY; behind him, on the left of the scene, a *paidotribês*, bearded, crowned with myrtle and wearing a bordered mantle; in his right hand he holds a forked switch, *lugos*, and looks towards the two athletes; behind him a figure preparing for the *hoplitês dromos*; his head is bound with a long diadem; he is armed with an Argolic buckler and greaves; in his right hand he holds by the nasal a helmet, crested and with cheek-pieces; opposite his face, VNHE; on the right of the scene another athlete standing, looking at the group in the centre; he holds in both hands one of the thongs, *himantes*, to be bound on his hands; a bundle of thongs lies on a fluted column in front of him, and another bundle hangs up behind him; in a line with his head, VΓVE; 2. rev. two groups; on the right a boxing match, *pygmé*; one of the figures, having struck out short with his left hand, draws back his body, and prepares to follow up the attack with a blow from his right hand; the other presses forward, and, having with his left arm warded off his antagonist's left hand blow, draws back his right arm to strike him in return; in a line with the heads of these figures, EVN VNNE; on the right a *diskos* or quoit hanging in a leathern sling, and a group or *symplegma* of two *pankratiastæ*, wrestling on the ground; one, kneeling astride on his antagonist's left thigh, has seized him with both hands by the head, grasping with the thumb of his right hand the bridge of his nose, and planting the thumb of his left hand on his right cheek; the other draws back his right hand to deal a blow, and endeavours to detach his antagonist by pressing his left arm against his mouth; over this group hangs a bundle of thongs, *himantes*, below which, ENN; on the right of the wrestlers is a bearded *paidotribês* pressing forward to strike them with his forked switch, *lugos*; he wears a diadem, a bordered

mantle, and shoes fastened over the ancle; behind him a pillar; 3. inside the cup, an athlete arming himself with the *himantes*; at his side stands a *paidotribês*; the athlete wears a diadem; he stands, balancing himself on his left foot, and raising his right hand, has wound the thongs of the *himantes* round it, and is about to fasten them half way up the arm; behind him, Ε . . . the *paidotribês* is bearded, and wears a diadem, a bordered mantle, and shoes fastened over the ancle; he holds in his right hand the forked switch, *lugos*, with which the athletes were corrected; he looks away from the figure before him; all the athletes on this cup are beardless youths; this vase has been anciently repaired, and is pierced in three places with rivet holes; on the bottom of the foot two incised characters, Pl. B. 971*. *Br.*

971.** SHALLOW TWO-HANDLED CUP. CXLIV. 3 in. by 9 in. Design red on a black ground; 1. two beardless boys wrestling; they stoop forward with their foreheads meeting, and stretch out their arms to grasp each other; on the right is a beardless *paidotribês*, wearing a *chitôn* with sleeves and a mantle; in his right hand a wand; 2. rev. *symplegma* or group of two beardless youths wrestling; one stoops down and, locking his antagonist's left arm in both hands, uses it as a lever against the fulcrum of his own shoulder so as to raise him from the ground; the figure thus lifted off the ground lies with his legs in the air, his body is supported by his antagonist's back; on the left stands a youthful *paidotribês*, beardless, wreathed, and wearing a mantle; in his left hand a wand; 3. inside the cup a youthful, beardless athlete standing, holding in his left hand a strigil; on his left arm his *chlamys*; behind him, ΞΕΝΩΝ ΚΑΛΟΣ, "Xenôn is noble." *Vulci.*

Dur. No. 706.

971.*** ———— CXLIV. $2\frac{9}{10}$ in. by $7\frac{4}{10}$ in. Design red on a black ground; 1. a youthful male figure, naked and beardless; he stands on his right leg before a youthful draped figure, who holds in his right hand a *thyrsus*; he appears to be dancing, and his hands, which are extended before him, have probably held a wreath; the other figure is beardless and wears a diadem and mantle; behind the naked figure a *tympanon*? 2. rev. two youthful male figures; one stands on the right, and holds in his right hand a *thyrsus* to which a diadem is attached; the other leans forward on his staff, extending towards him with both hands a wreath? both are beardless and wear diadems and mantles; behind the figure leaning forward, a *tympanon*?

3. inside the cup, a Seilênos squatting on a rock and drawing up out of the water a fish like a carp; the line by which the fish is hooked is not shewn in the design, but is clearly indicated by the action of the hands of the Seilênos. *Br.*

972. CIRCULAR STAND. CLXVII. $2\frac{1}{10}$ in. Design red on a black ground, with accessories in crimson; a Mænad dancing, raising the skirts of her dress to the knee; she has long hair looped up behind under an ivy wreath, and wears a talaric *chitôn* with sleeves; *C.*

973. ——— CLXVII. $1\frac{9}{10}$ in. Design red on a black ground; a Gorgon's face; *Vulci.*

Dur. No. 36.

974. SHALLOW TWO HANDLED CUP. CLXVIII. $2\frac{7}{10}$ in. by $8\frac{8}{10}$ in. Design red on a black ground; 1. a male and female figure, perhaps Eriphylê inducing Amphiaraos to depart; the king is bearded, and wears a radiated diadem, a talaric *chitôn* and a mantle; in his right hand he holds a sceptre; Eriphylê looks back, as if to beckon him onward as she moves away; her hair is looped up behind under a diadem wound twice round the head; she wears a talaric *chitôn* and a bordered *peplos*; 2. rev. a youthful beardless figure, perhaps Alkmaiôn, pursues a female figure, perhaps Eriphylê; he wears a radiated diadem, a *petasus* hanging from his neck behind, a *chitôn* reaching nearly to the knees, a *chlamys* fastened by a *peronê* or clasp on the right shoulder, and *endromides*; in his right hand his drawn sword; his left arm is muffled by his *chlamys* as a shield; Eriphylê looks back towards him, stretching out her right arm as she moves away; she wears a broad diadem, a talaric *chitôn* and a bordered *peplos*; 3. inside the cup, a male figure, perhaps Amphiaraos, receiving a helmet from a winged Nikê; he is bearded and wears a diadem, a talaric *chitôn* and a bordered mantle; in his right hand he holds a sceptre; Nikê has her hair bound with a radiated *sphendonê*, and falling down her back behind, the ends of the tresses being tied in a club; she wears a talaric *chitôn* with sleeves and a *peplos*; the helmet which she holds in her right hand is crested and has cheek-pieces. *Nola.*

Dur. No. 368. Tischbein, Vases d'Hamilton, I, Pl. 21. Annal. dell' Inst. Arch. XVI, Tav. d' Agg. C, p. 147, for scene 3 only.

975. ——— CLXVIII. $2\frac{6}{10}$ in. by $8\frac{1}{6}$ in. Design red on a black ground; 1. *symposion* or banquet; two figures reclining on couches; the one on the right is beard-

ed, the other beardless; both wear wreaths and mantles which envelope their lower limbs, passing over the left shoulder; the bearded figure holds out a *phialê* in his right hand, looking at his companion, who turns round to look at him; each rests his elbow on a striped cushion; 2. rev. the same subject; 3. inside the cup, a female figure, possibly Eleutheria, seated on a rock, before her stands a female figure, possibly Eirênê, holding a sceptre; both have their hair gathered up behind under a diadem, and wear talaric *chitôns* and *pepli*; the sceptre of Eirênê is ornamented with a spiral black line. *T.*

975.* Shallow two-handled cup. cxliv. $4\frac{3}{10}$ in. by $10\frac{9}{10}$ in. Design red on a black ground; 1. three bearded figures, and one beardless, engaged in a drunken revel; all wear long diadems with an end hanging down in front of the ear, and have mantles hanging from the left shoulder; on the left, a figure advancing with a crooked stick in his right hand; his mantle is bordered and envelopes his left arm and hand; next, a figure moving towards him with unsteady gait and looking in the contrary direction; he raises his right hand, in his left he holds a crooked stick; his mantle is very small; the third figure moves in the contrary direction to the last, and holds in his left hand a shallow two-handled cup, (shape cxliv), advancing his right hand towards the fourth figure, who is beardless, and looks back at him as he turns away; he raises his right foot as if dancing, in his right hand he holds a crooked stick; 2. rev. a bearded figure with three beardless figures engaged in a revel; the bearded figure is on the left; he moves from the scene, looking back at his companions; a mantle hangs from his shoulders; in his left hand he holds a crooked stick; before him are the three beardless figures, who wear long diadems with an end hanging down in front of the ear, and mantles; the one next to the bearded figure has his back to him, and carries in his right hand a shallow two-handled cup, (shape cxlv), his left is muffled in drapery; he moves towards a companion who advances his right hand as if to receive the cup, moving away at the same time; the scene is bounded on the right by the fourth figure, who is playing on the double flutes; 3. inside the cup, Thêseus capturing the bull of Marathon; he is beardless and has long hair; he wears a *pilos*, and a wreath hanging from his shoulders; with his left hand he has seized the left horn of the bull, preparing to deal him a blow with the club in his right. *M.*

976. ——— clxviii. $2\frac{7}{10}$ in. by $8\frac{7}{10}$ in. Design red

on a black ground; 1. a winged Nikê running forward towards a female figure, perhaps Eirênê, who stands before her, holding a sceptre; both wear diadems, talaric *chitôns* and *pepli*; Nikê has both hands muffled under her *peplos*; 2. rev. the same scene; 3. inside the cup, a female figure, possibly Eleutheria, seated on a rock; before her stands a female figure, perhaps Eirênê, holding in her right hand a sceptre; both have their hair gathered up behind under a diadem, and wear talaric *chitôns* and *pepli*; the sceptre of Eirênê in all three scenes is ornamented with a spiral black line. *Nola.*

Dur. No. 227.

977. SHALLOW TWO-HANDLED CUP. CLXVIII. $2\frac{6}{10}$ in. by $8\frac{3}{10}$ in. Design red on a black ground; 1. a Seilênos, probably Tyrbas, running after a Mænad, probably Oragiê, who flies before him, looking back and brandishing a *thyrsus*; the Seilênos has a large bushy beard, the lower part of his face is very prominent; the Mænad wears a *sphendonê*, a talaric *chitôn* falling in a fold over the girdle, and a *peplos* wound round the hips; 2. rev. a Seilênos reclining on a rock covered with ivy; he has the same type of features as the Seilênos on the obv.; in his right hand he holds out a *kantharos*, in his left is a *thyrsus*; his left arm rests on an *amphora*, round which is an ivy-wreath; before him a female figure playing on the *chelys* and singing at the same time; she wears a talaric *chitôn* with sleeves, over which is an outer fold or garment reaching to the knees; her *peplos* is thrown over her left arm, behind her a tree with leaves; 3. inside the cup, a double circle of egg and tongue moulding, incised and radiating from the centre. *Nola.*

Dur. No. 135.

978. ——— CXLIV. $3\frac{1}{10}$ in. by $7\frac{8}{10}$ in. Design red on a black ground, with accessories in crimson; inside the cup, a bearded figure wearing a diadem and mantle, and leading along a hunting leopard by a leash held in his right hand; in his left he holds a crooked and knotted staff; in front hang a sponge and a strigil; behind, ΗΟ ΠΑΙΣ ΚΑΛΟΣ, "the boy is noble." *Vulci.*

Dur. No. 874.

979. ——— CLXVIII. $1\frac{9}{10}$ in. by $6\frac{8}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; inside the cup, Orestês killing Clytemnæstra; she is seated on an altar and

stretches out her hands imploringly to avert the blow which Orestês threatens with his upraised sword; he is bearded and wears a helmet, *endromides*, and a bordered *chlamys* fastened on the right shoulder with a *peronê* or clasp; in his left hand he holds the scabbard of his sword; Clytemnæstra has her hair gathered up behind under a wreath or diadem, and wears a talaric *chitôn* girt at the waist. *Nola.*

Dur. No. 415.

980. ———— CXLV. $4\frac{1}{10}$ in. by $7\frac{3}{10}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red; inside the cup, a youth leaning on his staff; he wears a mantle covering his body as high as the waist, and drawn over the left arm below the shoulder; before him a box and an *aryballos*. *T.*

981. ———— CXLIV. 3 in. by $8\frac{1}{10}$ in. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red, with accessories in crimson; inside the cup, a beardless youth wearing a wreath, and with drapery twisted round his loins, squaring a piece of wood with an adze, *skeparnon*, the blade of which is lashed on to the handle with a piece of cord. *Vulci.*

Dur. No. 875. Lenormant et De Witte, Mon. Céram. I, Pl. 37.

982. ———— CXLIV. $3\frac{3}{10}$ in. by $7\frac{4}{10}$ in. Design red on a black ground; inside the cup, a female figure wearing a cap, a talaric *chitôn* and a bordered *peplos*; in her left hand she holds a small box, *acerra*, from which she is throwing incense on a censer, *thymiatêrion*, placed on a cube before her; at her side is a chair with an embroidered cushion, and behind her hangs a wreath; the cover of the censer, which is placed at its foot on the cube, is conical and encircled with parallel bands of a checky indented pattern. *Nola.*

Dur. No. 639.

983. CUP. CLXIX. $3\frac{2}{10}$ in. by $7\frac{5}{10}$ in. Design red on a black ground, with accessories in white; inside the cup, a youthful *kitharistês* standing before an altar and playing on the heptachord *chelys* with his left hand; he places his right on the transverse bar of the *chelys*; the *plectrum* hangs down by a string; he is beardless and wears a radiated diadem and a mantle; behind him, ΚΑΛΟΣ; the altar is kindled, and has Ionic volutes at the corners. *Nola.*

Dur. No. 640.

984. SHALLOW TWO HANDLED CUP. CLXVIII. $1\frac{9}{10}$ in. by $6\frac{1}{2}$ in. Design red on a black ground; inside the cup, a naked, beardless youth, standing with his right arm raised before a circular altar; behind him hangs an *aryballos*. *H.*

985. ——— CLXVIII. $2\frac{2}{10}$ in. by $6\frac{6}{10}$ in. Design red on a black ground; inside the cup, a naked, beardless athlete standing, advancing his right hand and holding in his left the pickaxe, *skapanê*, with which the athletes exercised themselves; behind him a *stêlê*, and an *aryballos* hanging up. *H.*

986. ——— CLXVIII. $2\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Design red on a black ground; 1. a winged Erôs hovering in the air, playing on the heptachord *chelys* with the *plectrum*; before him a naked, beardless youth standing, with his left hand resting on his hip, and holding out in his right a purse; behind Erôs another naked, beardless youth, playing on the heptachord *chelys* with his left hand, and holding the cross-bar of the instrument with his right hand; all three figures have long hair; Erôs wears a wreath; 2. rev. the same scene as on the obv. except that Erôs has no wreath, and the figure in front of him has no purse in his hand; 3. inside the cup, a naked, beardless youth holds with both hands a deep vase; before him a stool with an embroidered cushion. *Nola.*

Dur. No. 654.

987. PHIALÊ. XCVII. $\frac{8}{10}$ in. by $7\ \frac{7}{10}$ in. Design red on a black ground, with accessories in crimson; an Amazon looking back as she runs to the left, and drawing an arrow from her quiver which she is about to shoot; she wears a Phrygian cap with long flaps hanging over the breast, a tight fitting jerkin and *anaxyrides*, both made of spotted skins; her jerkin opens down the breast, and the edges are bordered with the Mæander pattern; her quiver hangs at her left side, and is ornamented with scales; it contains four arrows, from the mouth hangs a wing; in her left hand she holds her bow strung; round this figure, ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ, "Epiktêtos painted [me]." *C.*

De Witte, Descr. No. 117.

988. ——— XCVII. $\frac{9}{10}$ in. by $7\ \frac{1}{10}$ in. Design red on a black ground, with accessories in crimson; a youthful, beardless warrior, standing by his horse whom he holds by the bridle,

looking back; he is armed with a Corinthian, high crested helmet, a spear, and greaves, and wears a *chlamys* fastened by a *peronê* on the right shoulder; round the group, ΕΠΙΚΤΕΤΟΣ Ε[Γ]Ρ[Α]S ΦΕΝ, "Epiktêtos painted [me."] *C.*

De Witte, Descr. No. 189.

989. SHALLOW TWO HANDLED-CUP. CXLIV. $4\frac{1}{2}$ in. by $9\frac{8}{10}$ in. Design red on a black ground, and, inside the cup, white on a black ground, with incised lines; style very coarse and late; 1. an athlete standing between two youthful figures, he is naked and wears a diadem; in his right hand he holds a laurel branch, in his left a strigil; both the youthful figures are beardless, and wear diadems, and mantles in which their arms are muffled; 2. rev. the same scene, the hand holding the strigil is elevated; 3. inside the cup, a white Pegasus springing forward; he wears a head stall, from which hangs a loose rein, and a collar or *lepadnon*, from which hangs a row of bells; on his neck is a band with another row of bells; below is a bearded head with a hooked nose looking up at him.

990. LION-HEADED RHYTÔN. CLXX. $5\frac{7}{10}$ in. Design red on a black ground; the lion's head in which the cup terminates is painted red, the features and hair picked out with black, white and crimson; three youths, beardless and wearing wreaths, and bordered mantles which leave the right arm and shoulder uncovered; two advance from the left, stretching out their right hands to greet the third, who advances from the opposite direction; between the two who are about to join hands, an *aryballos* and strigil hanging on the wall; behind the second figure on the left hang an *aryballos* and sponge. *Nola.*

Dur. No. 1304.

991. ———— CLXX. $5\frac{1}{2}$ in. Design red on a black ground; the outlines drawn in black, the inner markings faintly traced in red, with accessories in white; the lion's head in which the cup terminates is painted ash-colour, the features and hair picked out with black, white and crimson; three youths standing, conversing; all three wear mantles which leave the right arm and shoulder free; the one on the left has long hair bound with a wreath, and holds in his left hand a staff; he drops his right arm with an expression of surprize; the youth before him wears a wreath, and his companion, who wears a diadem, raises his right arm as if addressing the figure on the left. *Nola.*

Dur. No. 1303.

992. Oinochoê. xix. $4\frac{8}{10}$ in. Design red on a black ground, with incised lines; injured by fire; between two laurel branches, Erôs flying to the left, holding in both hands a fillet.

993. Cup. clxix. $2\frac{1}{10}$ in. by $5\frac{2}{10}$ in. Design red on a black ground; the youthful Hêraklês, naked and beardless, seated on a rock, which is covered with the lion's skin; in his left hand he holds his club; his quiver, ornamented with the wave pattern, hangs at his left side; he is half turned round to the right.

994. Amphora. clii. $10\frac{3}{10}$ in. Design red on a black ground; Achilles playing on the *chelys* in the presence of two Myrmidons; the hero is seated on a rock; he is beardless and wears a diadem and a mantle which covers the lower half of his body; he plays on the *chelys* with the *plectrum*, singing an accompaniment; the Myrmidons stand, one on each side, each holding two spears; they are beardless, on their heads are helmets, apparently of leather, turned up over the forehead, with a long flap falling down the back behind, and with a spike on the back of the head; they wear *chlamydes*, probably of skin, ornamented with horizontal stripes and embattled lines; that of the figure on the left is fastened on the left shoulder; underneath it is a *chitôn* reaching to the knee, and falling in a fold over the girdle; 2. rev. two youths standing, facing each other; between them a female? figure; the two youths are beardless, and wear diadems and mantles which leave the right arm and shoulder free; they advance their right hands towards the female figure between them; the youth on the left holds in his right hand a fruit or ball; the female figure wears a diadem, and is enveloped in a *peplos* drawn over her head.

995. Oinochoê. lxxxix. $7\frac{1}{2}$ in. Design red on a black ground; Apollo, Artemis and another figure; Apollo stands in the centre of the group; his hair flows in tresses and is wreathed with laurel; he wears a *peplos* which leaves his right arm and shoulder uncovered; in his right hand he holds out a *phialê* to be filled from the *oinochoê* of Artemis who stands before him; her hair is gathered up under an embroidered *opisthosphendonê*; she wears a talaric *chitôn* with sleeves and a *peplos*, and holds an *oinochoê* in her right hand; behind Apollo a youthful figure, standing, pointing downwards with his right hand; he is beardless, his hair flows in tresses and is bound with a diadem; he wears a mantle; the neck of the vase is

ornamented with overlapping scales, forming zig-zag rows, alternately black and red.

996. AMPHORA. CLII. $5\frac{9}{10}$ in. Design red on a black ground; 1. two Seilêni playing at see-saw on a board balanced on a peg, perhaps the *petauron*; they hold each other by the arms; one is taller than the other; 2. rev. a youthful male figure stands, advancing his right arm as if pointing to the scene on the obv.; he is beardless and wears a diadem, and a mantle which leaves the right arm and shoulder free; this vase has a mark on each side, where it has come in contact with two others in the oven before the clay was hardened. *Nola.*

Dur. No. 152. Bullet. de l' Acad. de Brux. XII, I, p. 289.

997. LÊKYTHOS. CLXIII. $3\frac{1}{10}$ in. Design red on a black ground; a naked boy stooping forward, and holding a mass of drapery over a small *calathus.*

998. ASKOS. CLXV. 3 in. Design red on a black ground; contest of Hêraklês and the lion, who are represented, one on each side of the handle; Hêraklês is youthful and beardless, and wears *endromides*; he crouches forward to attack the lion, drawing back his right arm to deal him a blow with his club, and advancing his left arm muffled in his *chlamys* which he wears as a shield; the lion rushes on to encounter him from the other side.

998 *a.* FRAGMENT OF A VASE. Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; part of the figure of Pallas Athênê, perhaps a copy of the celebrated chryselephantine statue by Phidias; the helmet of the goddess has a nasal, cheek-pieces, and back-piece; it is surmounted by a Sphinx out of which the crest rises, over the forehead is a Gryphon's head; in the centre of the ægis is a Gorgon's head, the eye-brows meeting over the nose; the left hand of Pallas Athênê rests on a spear; she wears a talaric *chitôn* with sleeves, over which is an upper garment falling in a fold over the girdle; her hair is waved and flows in tresses down her back; the figure is broken off at the hips. *M.*

998 *b.* THREE FRAGMENTS PROBABLY OF AN AMPHORA. Design red on a black ground; it apparently represents Dionysos pursuing Ariadnê; on one fragment appear the head and breast of Dionysos; the god has long hair looped up behind

under an ivy wreath, his beard is long and pointed; part of his *peplos* appears on his left shoulder; on another fragment, part of his body clad in a talaric *chitôn*, and his right hand holding a *thyrsus*; of Ariadnê, the head, breast, right shoulder and left arm only have been preserved; her long hair is looped up behind under an *opisthosphendonê*, of which the ends are crossed over the forehead; she wears armlets, an embroidered *chitôn* and a bordered *peplos*, of which she holds up the edge with her left hand; she looks back at Dionysos as she turns from him. *M.*

998 *c.* FIVE FRAGMENTS OF A VASE. Design red on a black ground, the main outlines drawn in black, the inner markings faintly traced in red; part of a middle-aged, male figure standing with a spear in his hand and a *chlamys* hanging from his left shoulder; the left leg from the hip to the ancle, part of the right thigh and leg, and the handle of the spear are all that remain of this figure; the skirt of the drapery of a figure leaning on a staff, and the legs of a draped figure standing by his side are also visible. *M.*

998 *d.* TWO FRAGMENTS OF A VASE. Design red on a black ground; part of the Argolic buckler of a warrior whose right arm appears in front of it holding a lance; his right shoulder, neck and the edge of his helmet and crest appear above the rim of the shield; on the shield two dolphins painted in black, and OASN. *M.*

998 *e.* ———— Design red on a black ground, the outlines drawn in black, the inner markings faintly traced in red; part of a Satyr, Kômos, Marsyas, or Briachos, ivy-crowned and playing on the double flutes, behind him an ivy branch; of this figure both arms, the left leg and part of the right leg have been broken away. *M.*

998 *f.* FRAGMENT PROBABLY FROM A DEEP CUP. Design red on a black ground; the main outlines drawn in black, the inner markings faintly traced in red; part of two warriors apparently about to retreat; they are bearded and wear the Phrygian cap with a pointed *apex*, *chitôns* girt round the waist, and *chlamydes* made of skin, fastened across the breast; the foremost is armed with two spears and a *pelta*, of which the inside is diapered with lozenges and dots; the second warrior is armed with a spear and a *pelta* of which the outside is covered with a chevron ornament; he raises up his right arm as if in terror. *M.*

998 *g*. SEVEN FRAGMENTS OF A VASE. Design red on a black ground; on one is the hand of a figure holding a *phialê*; on the others a torch, drapery and part of a leg. *M.*

998 *h*. FRAGMENT OF A VASE. Design red on a black ground; the upper part of a female figure, probably Andromachê, holding the infant Astyanax in her arms; on her shoulders is an embroidered and bordered *peplos*; she has taken up with her teeth the corner of some drapery, probably her *chitôn*; of the boy in her arms only the right arm and hand raised towards his mother, and the right side remain; the hair of Andromachê is dishevelled and her face has a tragic expression; of her figure the bust only remains; the left arm is wanting from the shoulder, the right from the elbow.

998 *i*. FRAGMENT PROBABLY FROM A SHALLOW CUP. Design red on a black ground; part of the figure of a youthful athlete, who holds in both hands a leaping pole or spear; he is beardless; of his figure the bust only remains; the right hand and left arm, all but the tips of the fingers are wanting.

999. VASE IN THE FORM OF A FEMALE BUST. CLXXI. $4\frac{1}{10}$ in. Clay pale, design crimson, black and white; the features retain the archaic type; the hair falls in long tresses; in the ears ear-rings; on the neck a necklace of beads alternately red and white; the breast is covered with a crimson *chitôn* over which on the left shoulder is a red *peplos*; the mouth of the vase issues from the crown of the head. *M.*

999.* ——— CLXXI. $4\frac{3}{10}$ in. Clay pale, design black and white; the features of this head retain the archaic type; the forehead is surmounted by a ridge interrupted between the brows; the hair falls in a square mat of straight tresses down the back; the breast is covered with a *chitôn* striped down the arm and edged with a border, black with white dots; in the ears are ear-rings; the mouth of the vase issues from the crown of the head. *M.*

1000. VASE IN THE SHAPE OF A GORGON'S HEAD. CLXXII. $2\frac{4}{10}$ in. Clay pale, design red, black and white; the hair, which falls in long straight locks, the inside of the mouth, and the snakes twined round the face are painted red; the mouth of the vase issues from the crown of the head. *Vulci.*

Dur. No. 1264.

1001. VASE IN THE FORM OF A HELMETED HEAD. CXXVI. $2\frac{7}{10}$ in. Clay pale, the helmet painted black, with ornaments incised and painted white and crimson; the face left the natural colour of the clay, the eyes, eyebrows and lips painted; the helmet covers the nape of the neck, and has *paragnathides* or cheek-pieces, each of which is edged with crimson, and ornamented with a flowret painted white; over the forehead a honeysuckle ornament with volutes incised; on each side over the cheek-pieces a volute incised; round the back of the neck is an indented line from cheek-piece to cheek-piece; the crest is surmounted by the mouth of the vase, which rises from the back of the head. *Magna Græcia.*

Dur. No. 1266.

1002. ——— CXXVI. $2\frac{3}{10}$ in. Clay pale, the helmet painted red, the face left the natural colour of the clay, the eyes, eyebrows and mouth painted; the crest is surmounted by the mouth of the vase which rises from the back of the head; the helmet has *paragnathides* or cheek-pieces, and covers the nape of the neck. *Magna Græcia.*

Dur. No. 1265.

1003. VASE IN THE FORM OF A FEMALE BUST. CLXXI. $4\frac{7}{10}$ in. Clay pale, the head-dress and part of the drapery painted black, with accessories in crimson and white; the face left the natural colour of the clay; the eyes and eyebrows painted; the bust is covered by a talaric *chitôn* with looped up sleeves, also left the natural colour of the clay; a black garment is drawn half over this, passing across the bosom and covering the right breast and right shoulder; this also has looped up sleeves; the head is covered by a black veil, *kalumma*, falling down the back and bound with a diadem of alternate red and white beads; on the neck is a necklace of large black beads with a panther's head pendant between the breasts; the mouth of the vase rises from the crown of the head. *Vulci.*

Dur. No. 1259.

1004. VASE IN THE FORM OF A LEFT LEG AND THIGH. CLXXIII. $8\frac{1}{10}$ in. Clay ash-coloured; the thigh and leg left the natural colour of the clay; on the foot a sandal painted black, the sole crimson; a strap passes round the heel immediately below the ancle joint, and is fastened over the instep; this is attached to the sole by two other straps, one rising from the sole of the heel, the other from the instep; a band passes across the toes, connected with the straps on the instep by

a longitudinal strap; the thigh terminates in a return out of which rises the mouth of the vase; the handle is at the back of the calf; on the brim of the mouth are concentric red and brown rings, and on the return or shoulder of the vase is a red circle from which issue black rays.

1004.* VASE IN THE FORM OF A LEFT LEG AND THIGH. CLXXIV. $12\frac{1}{10}$ in. Clay pale, painted white, black and crimson, with incised lines; the thigh and calf of the leg white; on the foot a black boot, *endromis*, with a crimson sole; it reaches halfway up the calf, and is laced over the instep; a red band encircles it above the ancle joint; the leg of the boot is bordered with the Mæander pattern, and rises over the shin in the form of a semicircle ornamented with the honeysuckle pattern in red and black alternately, and volutes; a strap ornamented with the Mæander pattern passes from the lacing on the instep down to the sole under the arch of the foot inside; on the back of the calf above the boot is a large ornament formed of concentric circles, the two innermost black, then one composed of the egg and tongue pattern, in red and black alternately, then one of red rays on a black ground; a circle of black dots surrounds these four circles; the thigh terminates in a return from which rises the mouth of the vase; the top of the thigh is encircled by an ornament consisting of the billet pattern, red and black alternately, a double Mæander and an embattled line incised; the return, which forms the shoulder of the vase, is encircled by an egg and tongue pattern, black and red alternately; this vase perhaps represents the leg and thigh of a Gorgon.

1004.** HEAD OF A STAG. $3\frac{1}{10}$ in. The horns broken off; the muzzle and ears painted black, the hair indicated on the head by black dots, on the neck by parallel black strokes on a red ground.

1005. VASE IN THE FORM OF A NEGRO'S HEAD. CLXXV. $5\frac{7}{10}$ in. The face and neck are painted black, the *iris* and pupil of the eye are each encircled by an incised line and painted black; the hair is indicated by a raised surface, which is left the natural colour of the clay, and partially studded with little conical projections to represent the crisp woolly curls; from the crown of the head rises the spout of the vase. *Vulci.*

Dur. No. 1235.

1005*. VASE IN THE FORM OF A DOUBLE HEAD. CLXXVI. $4\frac{6}{10}$ in. A negro's head and a female head, back to back; the

negro's face and neck are painted black; his lips are left the natural colour of the clay; his hair is indicated by a raised surface, studded with knobs and painted red; the female face is left the natural colour of the clay, the eyebrows, eyelids, *iris*, and pupils of the eye being indicated by black lines; over the forehead a high ridge of clustering curls indicated by rows of raised knobs; over the hair a wreath; from the crown of the head rises the spout of the vase.

1006. VASE IN THE SHAPE OF A DUCK. CLXXVII. $3\frac{7}{10}$ in. The body left the natural red colour of the clay, the plumage of the wings, the bill and the eyes painted black; the spout of the vase surmounts the tail, the handle forms an arch over the back. *Vulci.*

Dur. No. 1326.

1007. ———— CLXXVII. $3\frac{3}{10}$ in. The body left the natural ash colour of the clay; the beak and eyes red; on the pinions the honeysuckle pattern, and a row of billets, parallel with which is a checky band; at right angles to these a number of straight lines converging to the tail, to represent the direction of the plumage; all these ornaments are painted black on a red ground; on the back are two rows of honeysuckle ornament, the points opposed; the spout surmounts the tail, and has a trefoil mouth; the handle forms an arch over the back. *Magna Græcia.*

Dur. No, 1327.

1008. ———— CLXXVII. $2\frac{9}{10}$ in. The body ash coloured, having been injured by burning; on the pinions the honeysuckle ornament and a row of billets, parallel with which is a checky band; at right angles to these a number of straight lines converging to the tail, to represent the direction of the plumage; all these ornaments are painted black; the spout surmounts the tail; the handle forms an arch over the back. *Nola.*

Dur. No. 1328.

1009. ———— CLXXVII. $2\frac{9}{10}$ in. The body has been crimson, the wings, beak, eyes, and head marked with brown lines; the spout of the vase surmounts the tail; the handle forms an arch over the back. *H.*

D'Hancarville, IV, Pl. 35.

1010. OINOCHOÊ. XIX. $3\frac{4}{10}$ in. Design red on a black ground; an owl standing between two laurel branches.

1011. ARYBALLOS. CLXXVIII. 4 in. The spout and handle painted black, the body of the vase left the natural colour of the clay; one side of it is flattened and ornamented with the face of Dionysos in relief; he has a flowing beard; his head is bound with a fillet from which a lappet hangs on each side. *Nola.*

Dur. No. 1262.

1012. OINOCHOÊ IN THE FORM OF A FEMALE HEAD. CLXXIX. $5\frac{1}{2}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eye black; over the forehead a triple row of clustered curls, represented by raised knobs, and painted red; round the head a white myrtle wreath; the trefoil mouth of the *oinochoê* rises from the crown of the head.

1013. ——— CLXXIX. $5\frac{7}{10}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; over the forehead a triple row of clustered curls represented by raised knobs; round the head a white ivy wreath; the trefoil mouth of the *oinochoê* rises from the crown of the head. *H.*

1014. ——— CLXXIX. $5\frac{8}{10}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; over the forehead a triple row of clustered curls represented by raised knobs; the trefoil mouth of the *oinochoê* rises from the crown of the head. *H.*

1015. ———, CLXXIX. $6\frac{7}{10}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; the hair waved; round the head a white wreath; the mouth of the *oinochoê* rises from the crown of the head.

1016. ——— CLXXIX. $6\frac{7}{10}$ in. The face, hair and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; the hair waved, round the head a white ivy-wreath; the trefoil mouth of the *oinochoê* rises from the crown of the head. *Nola.*

Dur. No. 1243.

1017. ——— CLXXIX. $7\frac{3}{10}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black, the lips, nostrils and hair red; round the head a white ivy-wreath, the hair waved; the trefoil mouth of the *oinochoê* rises from the crown of the head. *Nola.*

Dur. No. 1251.

1018. Oinochoê in the form of a female bust. clxxix. $7\frac{1}{2}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; the clustering hair over the forehead is represented by triple rows of raised knobs; round the head a wreath of some water-plant; the trefoil mouth of the *oinochoê* rises from the crown of the head. *H.*

1019. ——— clxxix. $7\frac{1}{2}$ in. The face and neck left the natural colour of the clay; the lids, brows, and *iris* of the eyes black; the clustering hair over the forehead is indicated by a triple row of raised knobs; round the head is an ivy wreath; the trefoil mouth of the *oinochoê* rises from the crown of the head. *Nola.*

Dur. No. 1248.

1020. Kratêr supported by a female head. clxxx. $6\frac{6}{10}$ in. by $4\frac{6}{10}$ in. The face and neck left the natural colour of the clay; the brows, lids, and *iris* of the eyes black; the *kratêr* rises from the crown of the head like a *modius*; *Vulci.*

Dur. No. 1241.

1020.* Vase in the form of a negro's head. clxxv. $6\frac{3}{10}$ in. by $4\frac{1}{10}$ in. The face and neck are painted black, the *iris* of the eye is painted black, the pupil is painted black and encircled by an incised line; the lips are red; the hair is represented by short crisping curls drawn in black on a red ground, and is bound with a laurel wreath and diadem; at the back of the head is a honeysuckle ornament; the mouth of the vase rises like a *modius* from the crown; the handle is at the back of the head. *Vulci.*

Dur. No. 1236.

1021. Lêkythos. cxxxviii. $8\frac{1}{2}$ in. The body of the vase painted black with two red bands, each ornamented with the Mæander pattern; the neck and shoulder red; a black radiated ornament resembling the egg moulding encircles the shoulder. *T.*

1022. ——— cxxxviii. $4\frac{6}{10}$ in. On the body three honeysuckle ornaments; round the shoulder a radiated ornament resembling the egg moulding; these ornaments painted black on a red ground.

1023. ——— cxxxviii. $4\frac{4}{10}$ in. On the body five honeysuckle ornaments, painted in black on a cream coloured

ground; the shoulder encircled by the egg moulding, black on a red ground.

1024. LÊKYTHOS. CXXXVIII. $4\frac{2}{10}$ in. On the body three honeysuckle ornaments, painted black and white with incised lines on a red ground; the shoulder encircled by a double row of the egg moulding.

1025. ——— CXXXVIII. $4\frac{1}{2}$ in. On the body three honeysuckle ornaments bound together by a chain, painted in black and white with incised lines on a red ground; the shoulder encircled by the egg moulding, black on a red ground.

1026. ——— CXXXVIII. $3\frac{8}{10}$ in. Round the body a Mæander band, the shoulder encircled by the egg moulding; these ornaments black on a red ground.

1027. ——— CXXXVIII. $3\frac{6}{10}$ in. Round the body a Mæander band; the shoulder encircled by the egg moulding, these ornaments black on a red ground.

1028. ——— CXXXVIII. $3\frac{4}{10}$ in. The body painted black, the shoulder encircled by an egg moulding, black on a red ground.

1029. ——— CXXXVIII. $3\frac{8}{10}$ in. The same.

1030. ——— CXXXVIII. $4\frac{3}{10}$ in. The same.

1031. ——— CXXXVIII. $4\frac{2}{10}$ in. The body painted black.

1032. ——— CXXXVIII. $4\frac{1}{2}$ in. On the body a Mæander band and a band *semé* with pellets, on the shoulder an egg moulding; all black on a red ground.

1033. ——— CXXXVIII. $4\frac{1}{2}$ in. On the shoulder an egg moulding, black on a red ground.

1034. ——— CXXXVIII. $4\frac{1}{2}$ in. The same.

1035. ——— CXXXVIII. $4\frac{6}{10}$ in. Round the body a band, partially marked with parallel vertical strokes between parallel horizontal lines, on the shoulder an egg moulding; all black on a red ground.

1036. ——— CXXXVIII. $4\frac{8}{10}$ in. Round the body two bands partially ornamented with the Mæander pattern, on the shoulder an egg moulding; all black on a red ground.

1037. ——— CXXXVIII. $4\frac{9}{10}$ in. Round the shoulder an egg moulding, black on a pale ground.

1038. ——— CXXXVIII. $5\frac{2}{10}$ in. On the body three

honeysuckle ornaments, painted black and white with incised lines on a red ground; round the shoulder an egg moulding, black on a red ground.

1039. Lêkythos. cxxxviii. $4\frac{7}{10}$ in. Round the body two bands, each partially ornamented with the Mæander pattern, on the shoulder an egg moulding; all black on a red ground.

1040. ——— cxxxviii. $5\frac{4}{10}$ in. Round the body a narrow red band, round the shoulder an egg moulding, red on a black ground.

1041. ——— cxxxviii. $6\frac{9}{10}$ in. On the body a band partially ornamented with a Mæander pattern; round the shoulder four honeysuckle ornaments with tendrils, and a circle of parallel strokes.

BLACK VASES OF THE BEST PERIOD OF FICTILE ART.

1042. Vase. clxxxi. $1\frac{4}{10}$ in. by $2\frac{1}{2}$ in. *T.*

1042.* Vase with recurved lips. clxxxii. $1\frac{1}{10}$ in. by $2\frac{1}{2}$ in. Round the body a deep groove; on the bottom two concentric circles, black on a pale ground.

1043. Cup. clxix. $2\frac{1}{10}$ in. by $2\frac{3}{10}$ in.

1044. —— clxix. 2 in. by 4 in. Encircled by a red band. *Sl.*

1045. —— clxix. $2\frac{1}{10}$ in. by $3\frac{4}{10}$ in. Inside the bowl two pears engraved by some modern hand.

1046. —— clxix. $2\frac{1}{10}$ in. by $3\frac{3}{10}$ in.

1047. —— clxix. $2\frac{2}{10}$ in. by $3\frac{6}{10}$ in. *Sl.*

1048. —— clxix. $2\frac{3}{10}$ in. by $3\frac{1}{2}$ in.

1049. —— clxix. $2\frac{2}{10}$ in. by $3\frac{8}{10}$ in.

1050. —— clxix. $2\frac{4}{10}$ in. by $3\frac{7}{10}$ in.

1051. —— clxix. $2\frac{4}{10}$ in. by $3\frac{8}{10}$ in. *T.*

1052. —— clxix. $2\frac{6}{10}$ in. by $4\frac{3}{10}$ in. *T.*

1053. —— clxix. $2\frac{7}{10}$ in. by $4\frac{7}{10}$ in.

1054. —— clxix. $2\frac{9}{10}$ in. by $6\frac{3}{10}$ in.

1055. —— clxix. $2\frac{9}{10}$ in. by $6\frac{7}{10}$ in. Grooved on the brim to receive a cover, encircled round the mouth and round

the foot with a red raised line; in the centre of the inside a red spot with a black circle in the centre.

1056. CUP. CLXIX. $2\frac{6}{10}$ in. by $6\frac{1}{2}$ in. The lip and foot encircled by a red band; in the centre of the inside a black circle on a red spot.

1057. DEEP PHIALÊ. LXXXII. $2\frac{9}{10}$ in by $5\frac{1}{10}$ in. The lip encircled by a red groove, the foot by a crimson ring; on the bottom of the foot concentric rings; in the centre of the inside a red spot.

1058. ——— LXXXII. 2 in. by $6\frac{4}{10}$ in. On the bottom of the foot three concentric circles, black on a red ground.

1059. ——— LXXXII. 2 in. by $6\frac{4}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1060. BOWL. LXXXI. $1\frac{9}{10}$ in. by $5\frac{2}{10}$ in.

Dur. No. 1039.

1061. CUP. CLXVIII. $1\frac{6}{10}$ in. by $4\frac{7}{10}$ in. *T.*

1062. HYPOKRATÊRION. LXXIV. $1\frac{4}{10}$ in. by $6\frac{7}{10}$ in. On the bottom a red spot within a red ring on a black ground. *Nola.*

Dur. No. 1027.

1063. ——— LXXIV. $1\frac{3}{10}$ in. by $6\frac{8}{10}$ in. Painted red inside; on the bottom five concentric circles on a black ground.

1064. PHIALÊ. XCVII. $1\frac{8}{10}$ in. by $6\frac{7}{10}$ in. Within a circle of egg moulding, six honeysuckle ornaments linked together in pairs, the whole punched in; on the bottom two concentric circles, red on a black ground; on the edge of the vase two holes by which it has been suspended on a wall. *Nola.*

Dur. No. 1027.

1065. ——— LXXV. $1\frac{3}{10}$ in. by $5\frac{7}{10}$ in. In the centre of the inside a circular flower punched in.

Dur. No. 1039.

1066. VASE WITH ONE HANDLE. CLXXXIII. $1\frac{4}{10}$ in. by $3\frac{8}{10}$ in. Grooved round the brim to receive a cover; on the bottom of the foot two concentric circles, black on a straw coloured ground; between the circles painted characters, Pl. B. 1066.

Dur.

1067. BOWL. LXXXI. $1\frac{4}{10}$ in. by $4\frac{4}{10}$ in. In the centre of

the inside three concentric circles of egg moulding, incuse; on the bottom of the foot three concentric circles, black on a red ground.

1068. Bowl. LXXXI. 1½ in. by 3 7/10 in. On the bottom of the foot two concentric circles, black on a red ground.

1069. ——— LXXXI. 1 4/10 in. by 3 8/10 in. On the bottom of the foot three concentric circles, black on a red ground. *Sl.*

1070. ——— LXXXI. 1 3/10 in. by 3½ in. *T.*

1071. Hypokratêrion. LXXIV. 1 3/10 in. by 4 1/10 in. Encircled by a red groove.

1072. Bowl. LXXXI. 1 in. by 3 4/10 in. On the bottom, three concentric circles, black on a red ground.

1073. Askos. CLXV. 2 6/10 in.

1074. ——— CLXV. 2 8/10 in. *T.*

1075. ——— CLXV. 2 8/10 in.

1076. ——— CLXV. 2 6/10 in.

1077. ——— CLXXXIV. 3 in.

Dur. No. 1039.

1078. ——— CLXXXIV. 2 6/10 in.

1079. ——— CLXXXIV. 2 8/10 in. On the side a horse's head painted in red by a modern hand.

1080. ——— CLXXXIV. 2 6/10 in. *Sl.*

1081. ——— CLXXXIV. 3 5/10 in. *H.*

1082. ——— CLXXXIV. 3 9/10 in. *T.*

1083. Lêkythos in the form of an astragalos. CLXXXV. 3 in.

Dur. No. 1309.

1084. Lêkythos. CLXIII. 3 in.

1085. ——— CXIII. 3 4/10 in.

1086. ——— CXIII. 3 6/10 in. The body fluted.

1087. ——— CXIII. 3 7/10 in. The body fluted.

1088. ——— CXIII. 4 in.

1089. ——— CXIII. 4½ in. The body encircled by

a *calyx* of large leaves which forms a pattern of alternate parallel and diagonal lines. *Nola.*

Dur. No. 1028.

1090. CUP. CLXXXVI. $3\frac{3}{10}$ in. by $3\frac{4}{10}$ in. On the body a female figure and two honeysuckle ornaments, painted by a modern hand.

1091. OINOCHOÊ. CLXXXVII. $3\frac{6}{10}$ in.

1092. ——— CLXXXVII. $3\frac{9}{10}$ in. *Nola.*

Dur. No. 1045.

1093. ——— CLXXXVII. $4\frac{3}{10}$ in. *Sl.*

1094. ——— CLXXXVII. $4\frac{1}{10}$ in.

1095. ——— CLXXXVII. $4\frac{7}{10}$ in. *T.*

1096. ——— CLX. $4\frac{6}{10}$ in.

1097. ——— XIX. $4\frac{3}{10}$ in. *Nola.*

Dur. No. 1062.

1098. VASE WITH ONE HANDLE. CLXI. $4\frac{2}{10}$ in. On the bottom of the foot a black ring on a crimson spot. *H.*

D'Hancarville, I, Pl. 102, 3.

1099. ——— CLXI. $3\frac{9}{10}$ in. The body reeded and encircled at the base by an incuse pattern of intersecting circles; round the neck a row of notches; on the bottom two concentric black rings on a red ground. *Nola.*

Dur. No. 1044.

1100. ——— CLXI. $3\frac{8}{10}$ in. The body reeded.

1101. ——— CLXI. $3\frac{8}{10}$ in. The body reeded, and encircled at the base by a row of intersecting circles; round the neck a row of notches; under the handle three honeysuckle ornaments and two rows of egg moulding, all incuse; on the bottom two black rings on a red ground. *Nola.*

Dur. No. 1044.

1102. ——— CLXI. $3\frac{6}{10}$ in. The body fluted.

1103. ——— CLXI. $3\frac{1}{2}$ in. The body fluted and encircled round the neck with a notched ornament: on the bottom a black ring.

1104. ——— CLXI. $3\frac{2}{10}$ in. The body encircled by an egg moulding, the neck by a notched ornament.

1105. VASE WITH ONE HANDLE. CLXI. $2\frac{7}{10}$ in. The body fluted. *Nola.*

Dur. No. 1045.

1106. ——— CLXI. $3\frac{3}{10}$ in. On the bottom a red spot. *Sl.*

1107. ——— CLXI. $3\frac{1}{10}$ in. On the bottom a red spot.

1108. ——— CLXI. $2\frac{9}{10}$ in. On the bottom two concentric black rings on a red ground. *R.P.K.*

1109. ——— CLXI. $2\frac{9}{10}$ in. The body reeded; on the bottom raised concentric circles. *Nola.*

Dur. No. 1062.

1110. ——— CLXI. 3 in. The body embossed with four rows of knobs. *Nola.*

Dur. No. 1043.

1111. ——— CLXI. $2\frac{9}{10}$ in. On the body the egg moulding, under the handle three rows of egg moulding and five honeysuckle ornaments; on the neck a notched circle, and the honeysuckle ornament, all punched in; on the bottom two concentric black rings.

1112. ——— CLXI. $2\frac{8}{10}$ in. The body encircled by a *calyx*, the leaves partly ornamented with volutes punched in. *H.*

D'Hancarville, III, Pl. 50, 1.

1113. ——— CLXI. $2\frac{8}{10}$ in. Round the body two rows of egg moulding, the points opposed; one set are ornamented with incuse lines resembling overlapping scales. *Nola.*

Dur. No. 1045.

1114. ——— CLXI. $2\frac{6}{10}$ in. The body reeded, round the neck a notched ornament; on the bottom two concentric rings, black on a red ground. *Nola.*

Dur. No. 1045.

1115. ——— CLXI. $2\frac{3}{10}$ in. Round the body an egg moulding; under the handle the egg moulding and three honeysuckle ornaments; round the neck notches. *Nola.*

Dur. No. 1045.

1116. DEEP TWO-HANDLED CUP. LIII. 2 in.

1117. LÊKYTHOS. CXIII. $4\frac{7}{10}$ in. The body encircled

with a *calyx* of large leaves, partly ornamented with volutes punched in. *Nola.*

Dur. No. 1028.

1118. Lêkythos. cxiii. $5\frac{4}{10}$ in. The body fluted. *Nola.*

Dur. No. 1028.

1119. ——— cxiii. $5\frac{2}{10}$ in. The body reeded.

1120. ——— cxiii. $5\frac{1}{2}$ in. The body fluted, at the bottom of each fluting a flowret punched in; on the bottom of the foot three concentric circles, black on a red ground. *Nola.*

Dur. No. 1028.

1121. Oinochoê. clxxxvii. $5\frac{3}{10}$ in. *Nola.*

Dur. No. 1062.

1122. ——— xix. $5\frac{1}{10}$ in.

Dur. No. 1057.

1123. ——— clxxxviii. $5\frac{3}{10}$ in. Inside this vase is a rattle, probably a bronze ball; on the bottom of the foot two concentric circles, black on a red ground. *H.*

D'Hancarville, iii, Pl. 79, 80.

1124. ——— clxxxvii. $5\frac{4}{10}$ in. *T.*

1125. ——— clxxxvii. $6\frac{2}{10}$ in. *Nola.*

Dur. No. 1024.

1126. ——— xix. $5\frac{6}{10}$ in. *Nola.*

Dur. No. 1042.

1127. ——— xix. 6 in. *Vulci.*

1128. Deep two-handled cup. clxxxix. $3\frac{2}{10}$ in. by $3\frac{9}{10}$ in. On the bottom a circle painted brown. *H.*

1129. ——— liii. $3\frac{1}{10}$ in. by $3\frac{9}{10}$ in. On the bottom a circle, black on a red ground.

1130. ——— liii. $3\frac{2}{10}$ in. by $4\frac{4}{10}$ in. On the bottom two concentric circles, black on a red ground.

1131. ——— liii. $3\frac{1}{2}$ in. by $4\frac{4}{10}$ in.

1132. ——— liii. $3\frac{4}{10}$ in. by $4\frac{2}{10}$ in. On the bottom a black circle, on a red ground.

1133. ——— liii. $3\frac{3}{10}$ in. by $3\frac{8}{10}$ in. On the bottom two concentric circles, black on a pale ground. *T.*

1134. DEEP TWO-HANDLED CUP. LIII. $3\frac{4}{10}$ in. by $4\frac{3}{10}$ in. On the bottom two concentric circles, black on a red ground. *T.*

1135. ———— LIII. $3\frac{7}{10}$ in. by $4\frac{8}{10}$ in. Round the mouth three parallel red lines; round the foot a red band radiated with black lines; on the bottom two concentric circles, black on a red ground. *T.*

1136. ———— CLXII. $3\frac{4}{10}$ in. by 5 in. On the bottom two concentric circles, black on a red ground. *Nola.*

Dur. No. 1024.

1136*. ———— CLXII. $2\frac{9}{10}$ in. by 4 in. *Nola.*

Dur. No. 1052.

1137. ———— LIII. 4 in. by $4\frac{7}{10}$ in.

1138. ———— CLXII. $3\frac{9}{10}$ in. by $4\frac{9}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground. *H.*

D'Hancarville, II, Pl. 114, 5.

1139. ———— CXLVI. $3\frac{4}{10}$ in. by $6\frac{7}{10}$ in. On the bottom on a red ground many incised and painted circles; on the bottom of the inside a circle of egg moulding, round which are six semicircles, the points intersecting and terminating in honeysuckle ornaments.

1140. ———— CXLVI. $4\frac{3}{10}$ in. by $7\frac{9}{10}$ in. On the bottom three concentric circles, black on a red ground.

1141, ———— LIII. $5\frac{4}{10}$ in. by $6\frac{4}{10}$ in. On the bottom three concentric circles, black on a red ground.

1142. AMPHORA. CLVI. $6\frac{4}{10}$ in.

1143. HYDRIA. CXL. $7\frac{3}{10}$ in. Round the lip the egg moulding, black on a red ground.

1144. ———— CXC. $8\frac{3}{10}$ in. Round the neck a laurel wreath in red. *H.*

D'Hancarville, III, Pl. 74, 5.

1145. AMPHORA. CLII. $5\frac{9}{10}$ in.

1146. ———— CLII. $7\frac{6}{10}$ in. *Vulci.*

1147. ———— CLVI. $9\frac{3}{10}$ in.

Dur. No. 1057.

1148. ———— CLII. $10\frac{4}{10}$ in. The body reeded, round the neck a white wreath, round the mouth an egg moulding, black on a red ground. *H.*

1149. Amphora. clvi. 10½ in. The foot encircled by a red band. *R.P.K.*

1150. ——— clvi. 12 in. Encircled by a red band above the foot.

1151. Oinochoê. xix. 9½ in. Round the neck a band of double honeysuckle ornaments between an egg moulding, and a kind of chain pattern; between each pair of honeysuckle ornaments two birds flying; the whole black on a cream-coloured ground; the vase is encircled just above the foot with a band of black rays on a cream-coloured ground; from the handle at its upper junction issue two snakes, their heads resting on the rim; they are painted red, the scales and head picked out with black. *Vulci.*

Dur. No. 1110.

1152. ——— xxiii. 9$\frac{9}{10}$ in. Encircled just above the foot by a deep red band. *H.*

D'Hancarville, iii, Pl. 53, 4.

1153. ——— clxxxvii. 9$\frac{8}{10}$ in. *Nola.*

Dur. No. 1042.

1154. ——— clxxxvii. 10$\frac{8}{10}$ in. Round the lip a double egg moulding, on the lower juncture of the handle a honeysuckle ornament, black on a red ground. *Nola.*

Dur. No. 1035.

1155. ——— cxci. 8½ in. The lip and shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1016.

1156. ——— cxcii. 9$\frac{9}{10}$ in. The body fluted, on each side of the spout a circular boss. *Nola.*

Dur. No. 1035.

1157. ——— clxxxvii. 8$\frac{1}{10}$ in.

Dur. No. 1055.

1158. ——— clxxxvii. 7$\frac{7}{10}$ in. The shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1041.

1159. ——— clxxxvii. 7$\frac{7}{10}$ in. The shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1041.

1160. Oinochoê. CLXXXVII. $7\frac{2}{10}$ in. *Nola.*

Dur. No. 1034.

1161. ——— CLXXXVII. $7\frac{1}{2}$ in. The shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1058.

1162. ——— CLXXXVII. $7\frac{2}{10}$ in. The shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1024.

1163. ——— CLXXXVII. $7\frac{3}{10}$ in. *H.*

D'Hancarville, III, Pl. 37.

1164. ——— CLXXXVII. $6\frac{7}{10}$ in. The shoulder encircled by an egg moulding, black on a red ground. *Nola.*

Dur. No. 1024.

1165. ——— CLXXXVII. $6\frac{4}{10}$ in. *Nola.*

Dur. No. 1034.

1166. ——— LXXXVI. $7\frac{1}{2}$ in. The mouth encircled by an egg moulding, black on a red ground. *H.*

D'Hancarville, I, Pl. 107, 8.

1167. ——— LXXXVI. 7 in.

1168. ——— XX. $6\frac{8}{10}$ in. *Sl.*

1169. ——— CXCIII. $6\frac{6}{10}$ in. *Nola.*

Dur. No. 1033.

1170. ——— CLX. $6\frac{3}{10}$ in. The shoulder fluted with red lines; round the neck an egg moulding, black on a red ground.

1171. ——— XIX. $6\frac{2}{10}$ in. *Nola.*

Dur. No. 1058.

1172. Shallow two-handled cup. CLXVIII. $2\frac{3}{10}$ in. by $6\frac{7}{10}$ in. On the bottom of the foot three concentric rings, black on a red ground.

1173. ——— CLXVIII. $2\frac{3}{10}$ in. by $6\frac{7}{10}$ in. On the bottom of the foot three concentric rings, black on a red ground.

1173*. ——— CLXVIII. $2\frac{2}{10}$ in. by $6\frac{4}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground. *T.*

1174. ——— CLXVIII. $2\frac{2}{10}$ in. by $6\frac{4}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground, and Etruscan characters, Pl. B. 1174.

1175. SHALLOW TWO-HANDLED CUP. CLXVIII. $2\frac{2}{10}$ in. by $6\frac{4}{10}$ in.

1176. ——— CLXVIII. $2\frac{2}{10}$ in. by $6\frac{3}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1177. ——— CLXVIII. 2 in. by $6\frac{4}{10}$ in. On the bottom of the foot three concentric circles, black on a red ground.

1178. ——— CXLVI. $1\frac{9}{10}$ in. by $4\frac{2}{10}$ in.

1179. ——— LVIII. $1\frac{1}{2}$ in. by $5\frac{1}{10}$ in. Inside the cup four concentric circles punched in; the outermost formed of the egg moulding, the second, of honeysuckle ornaments linked together, the third, of the egg moulding irregularly punched in, the innermost, of the egg moulding, round which stand out five honeysuckle ornaments; on the bottom of the foot three concentric circles, black on a red ground.

1180. ——— CXLVI. $2\frac{6}{10}$ in. by $5\frac{2}{10}$ in. Inside the cup a circle formed of a double row of lozenges punched in, within which is a star of five points, each of which terminates in a honeysuckle ornament; on the bottom of the foot several concentric circles, red on a black ground. *T.*

1181. ——— CLXVIII. 2 in. by 6 in. On the bottom of the inside three circles, black on a red ground.

1182. ——— CXLV. $2\frac{6}{10}$ in. by $5\frac{1}{10}$ in.

1183. ——— CXLV. $2\frac{8}{10}$ in. by $5\frac{4}{10}$ in.

1184. ——— CXLV. $2\frac{9}{10}$ in. by $5\frac{2}{10}$ in.

1185. ——— CXLV. $2\frac{9}{10}$ in. by $5\frac{6}{10}$ in. *Nola.*

Dur. No. 1016.

1186. ——— CXLV. $3\frac{1}{10}$ in by 6 in.

Dur.

1187. ——— CXLIV. $2\frac{8}{10}$ in. by $7\frac{4}{10}$ in. On the bottom of the foot a circle, black on a red ground.

Dur. No. 1057.

1188. CUP. CLXIX. $4\frac{2}{10}$ in. by $8\frac{9}{10}$ in. On the bottom of the foot a circle, black on a red ground.

1189. ——— CLXIX. $3\frac{6}{10}$ in. by $8\frac{4}{10}$ in.

1190. ——— CLXIX. $3\frac{1}{2}$ in. by $7\frac{1}{2}$ in. On the bottom of the foot a circle, black on a red ground.

1191. Cup. CLXIX. $3\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Round the foot a red ring, on the bottom a circle, black on a red ground.

1192. ——— CLXIX. $3\frac{1}{2}$ in. by $7\frac{4}{10}$ in. On the bottom of the foot a circle, red on a pale ground

1193. ——— CLXIX. $3\frac{1}{2}$ in. by $7\frac{1}{2}$ in. On the bottom of the foot a circle, black on a red ground. *Sl.*

1194. ——— CLXIX. $3\frac{3}{10}$ in. by $7\frac{7}{10}$ in. On the bottom of the foot a circle, black on a red ground.

1195. ——— CLXIX. $3\frac{3}{10}$ in. by $7\frac{8}{10}$ in. On the bottom of the foot a circle, black on a red ground. *Nola.*

Dur. No. 1027.

1196. ——— CLXIX. 3 in. by 7 in. Round the body a circle, red on a black ground; on the bottom of the foot a circle, red on a black ground.

1197. ——— CLXIX. $3\frac{2}{10}$ in. by $6\frac{7}{10}$ in. Round the lip two parallel grooves; round the foot four grooves on a red ground. *Nola.*

Dur. No. 1034.

1198. ——— CLXIX. $3\frac{4}{10}$ in. by $9\frac{4}{10}$ in. Encircled by a concave moulding outside the lips; on the bottom of the foot a circle, black on a red ground.

Dur. No. 1037.

1199. ——— CLXIX. $3\frac{4}{10}$ in. by $7\frac{4}{10}$ in. Encircled by a concave moulding outside the lips; round the foot a red ring and two parallel grooves. *Nola.*

Dur. No. 1034.

1200. ——— CLXIX. $3\frac{6}{10}$ in. by $8\frac{7}{10}$ in. Moulded round the outside of the lips; round the body a red circle.

1201. ——— CLXIX. $3\frac{6}{10}$ in. by $8\frac{1}{10}$ in. Encircled by a concave moulding outside the lips; on the bottom of the foot a circle, black on a red ground. *T.*

1202. ——— CLXIX. $3\frac{6}{10}$ in. by $8\frac{1}{2}$ in. Grooved round the brim and moulded round the outside of the lips.

1203. ——— CLXIX. $3\frac{8}{10}$ in. by $8\frac{1}{2}$ in. Encircled by a moulding outside the lips.

Dur. No. 1037.

1204. ——— CLXIX. 4 in. by $8\frac{3}{10}$ in. Moulded round the outside of the lips; round the foot a red circle.

1205. LEKANIS. CXCIV. $3\frac{6}{10}$ in. by $4\frac{7}{10}$ in. The body encircled outside by two red bands and inside by a red ring on a black ground; in the centre of the inside a black circle on a red spot; the cover is surmounted by a knob on which are two concentric black rings on a red ground.

1206. ——— CXCIV. 4 in. by $4\frac{9}{10}$ in. On the bottom of the foot three concentric red circles on a black ground; the cover is surmounted by a knob on which are two concentric red circles on a black ground. *H.*

1207. ——— CXCIV. $6\frac{2}{10}$ in. by $7\frac{9}{10}$ in. On the bottom of the foot red and black concentric circles; the cover is surmounted by a knob on which are two concentric red circles on a black ground; in the centre of the inside of the cover a red spot. *Nola.*

Dur. No. 1074.

1208. ——— CXCIV. $5\frac{8}{10}$ in. by $8\frac{1}{2}$ in. On the bottom of the foot a red circle on a black ground; the cover is surmounted by a knob on which are two concentric red circles on a black ground. *T.*

1209. ——— CXCIV. $6\frac{6}{10}$ in. by $8\frac{8}{10}$ in. On the bottom of the foot three concentric black circles on a red ground; round the knob which surmounts the cover a red band radiated with black, and two pairs of concentric red circles on a black ground; on the top of the knob three concentric red circles on a black ground; the cover does not belong to the vase.

1210. HÊMITOMOS. CXCV. $6\frac{4}{10}$ in. by $10\frac{7}{10}$ in. Encircled round the foot, the lips and the top of the cover by a Mæander pattern, black on a red ground; on the bottom of the foot and on the top of the cover three concentric red circles; the mouth grooved. *Nola.*

Dur. No. 1010.

1211. LEKANIS. CXCIV. $7\frac{1}{10}$ in. by $11\frac{1}{2}$ in. On the bottom of the foot and on the top of the cover two concentric circles, black on a red ground. *H.*

D'Hancarville, II, Pl. 122, 3.

1212. ——— CXCIV. $5\frac{6}{10}$ in. by 8 in. Round the mouth a row of waved oblique parallels, black on a pale ground; round the foot a pale band radiated with black, round the top of the cover a purple circle on a red ground, a pale

band radiated with red and two double purple circles, all concentric; on the top of the cover a purple circle on a red ground. *Nola.*

Dur. No. 1155.

1213. LEKANIS. CXCIV. $6\frac{8}{10}$ in. by $8\frac{4}{10}$ in. On the bottom of the foot and on the top of the cover two concentric circles, red on a black ground; the cover does not belong to the vase.

1214. ——— CXCIV. $4\frac{4}{10}$ in. by $5\frac{7}{10}$ in. On the bottom of the foot three concentric circles, red on a black ground; on the top of the cover two concentric circles, black on a red ground. *T.*

1215. ——— CXCIV. $3\frac{7}{10}$ in. by $4\frac{9}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1216. VASE WITH TWO HANDLES. LXXXIII. $3\frac{6}{10}$ in. by $6\frac{4}{10}$ in.

1217. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. $6\frac{8}{10}$ in. The neck encircled by a myrtle wreath, the mouth by an egg moulding; on the bottom of the foot an incised character, Pl. B. 1217. *Magna Græcia.*

Dur. No. 1140.

1218. VASE IN THE FORM OF A CUP WITH ONE HANDLE. CXCVI. $3\frac{8}{10}$ in. The cavity of the vase is pierced by only one funnel-like aperture, which is at the bottom; the body is reeded and encircled by a notched moulding; the handle is formed of two interlaced stems; on the top of the vase, four concentric ridges. *Nola.*

Dur. No. 1097.

1219. VASE WITH ONE HANDLE AND COVER. CXCVII. $4\frac{4}{10}$ in. by $3\frac{7}{10}$ in. The body reeded; round the edge of the lid a moulding.

Dur. No. 1039.

1220. LEKANIS. CXCIV. $4\frac{4}{10}$ in. by $4\frac{8}{10}$ in. On the bottom of the foot and on the top of the cover two concentric circles, black on a red ground; the cover does not belong to the vase.

1221. ——— CXCIV. 3 in. by $4\frac{4}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground. *H.*

1222. PYXIS. CXCVIII. 5 in. by $4\frac{9}{10}$ in. *Nola.*

Dur. No. 1033.

1223. SHALLOW TWO-HANDLED CUP. CXLV. $3\frac{4}{10}$ in. by 5 in. On the bottom of the foot a circle, black on a red ground. *Nola.*

Dur. No. 1044.

1224. DEEP TWO-HANDLED CUP. CXCIX. $3\frac{1}{2}$ in. by $3\frac{8}{10}$ in. On the bottom inside a treble circle of punched marks, within which four honeysuckle ornaments. *Nola.*

Dur. No. 1043.

1225. BOWL. LXXXI. $2\frac{6}{10}$ in. by $5\frac{1}{10}$ in. The body encircled by a row of parallel vertical strokes; on the bottom of the foot a flower composed of white leaves encircled by a red ring; round this a rude volute between incised circles, and outside the whole a circle of white spots.

Dur.

1226. PYXIS WITH HANDLES. CC. $3\frac{8}{10}$ in. by 4 in. On either side of each handle a knob, between each pair of knobs four incuse honeysuckle ornaments linked together; the cover surmounted by a spike; the body red, the upper part of the vase black. *Nola.*

Dur. No. 1043.

1227. ——— CC. $2\frac{8}{10}$ in. by $3\frac{9}{10}$ in. On either side of each handle a knob; between each pair of knobs four incuse honeysuckle ornaments linked together; the body red, the upper part of the vase black; wants the cover. *T.*

1228. LAMP. CCI. $\frac{8}{10}$ in. by $3\frac{3}{10}$ in.

Dur. No. 1082.

1229. ——— CCII. $\frac{9}{10}$ in. by $3\frac{1}{10}$ in. Pierced through the centre.

Dur. No. 1082.

1230. ——— CCII. $\frac{8}{10}$ in. by $3\frac{9}{10}$ in. The same; the rim encircled by a red band reeded.

Dur. No. 1082.

1231. ——— CCII. $\frac{8}{10}$ in. by 3 in. The same; the rim encircled by a red band reeded.

Dur. No. 1082.

1232. PYXIS. CXXI. $2\frac{9}{10}$ in. by $3\frac{3}{10}$ in. Wants the cover.

1233. VASE WITH ONE HANDLE. CCIII. $2\frac{1}{2}$ in. by $3\frac{6}{10}$ in. On the bottom within two concentric circles $\frac{\Sigma}{O}$ painted black

on an ash coloured ground; round the body three grooves; wants the cover. *T.*

1234. Pyxis. cxcviii. $2\frac{4}{10}$ in. by $4\frac{7}{10}$ in. Round the bottom of the vase a black circle; wants the cover.

1235. ——— cxcviii. $5\frac{1}{10}$ in. by $4\frac{1}{2}$ in. The cover surmounted by a spike.

1236. ——— cxcv. $3\frac{3}{10}$ in. by $5\frac{9}{10}$ in. Round the cover three red circles.

1237. Vase with one handle. cciii. $3\frac{1}{10}$ in. by $5\frac{9}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1238. Pyxis. cxcviii. $4\frac{9}{10}$ in. by $4\frac{2}{10}$ in. Round the cover, which is surmounted by a knob, three concentric circles, red on a black ground.

1239. Lekanis. cxciv. $4\frac{6}{10}$ in. by $5\frac{1}{2}$ in. Round the mouth wavy vertical parallels, black on a red ground; on the bottom of the foot two concentric circles, black on a red ground; the cover is surmounted by a knob on which are two concentric circles, black on a red ground, and round which are two concentric circles, red on a black ground; the cover does not belong to the vase.

1240. ——— cxciv. $4\frac{9}{10}$ in. by $5\frac{3}{10}$ in. The cover surmounted by a knob on which are four concentric circles black on a red ground, and round which are two concentric circles, red on a black ground.

1241. Amphora. cxxxiv. 1 ft. $4\frac{2}{10}$ in. Round the neck the egg moulding and a row of double honeysuckle ornaments linked together by a chain; round the foot a red band radiated with black in imitation of the *calyx* of a flower; on the bottom of the foot an incised character, Pl. B. 1241. *Vulci.*

Dur. No. 1172.

END OF VOL. I.

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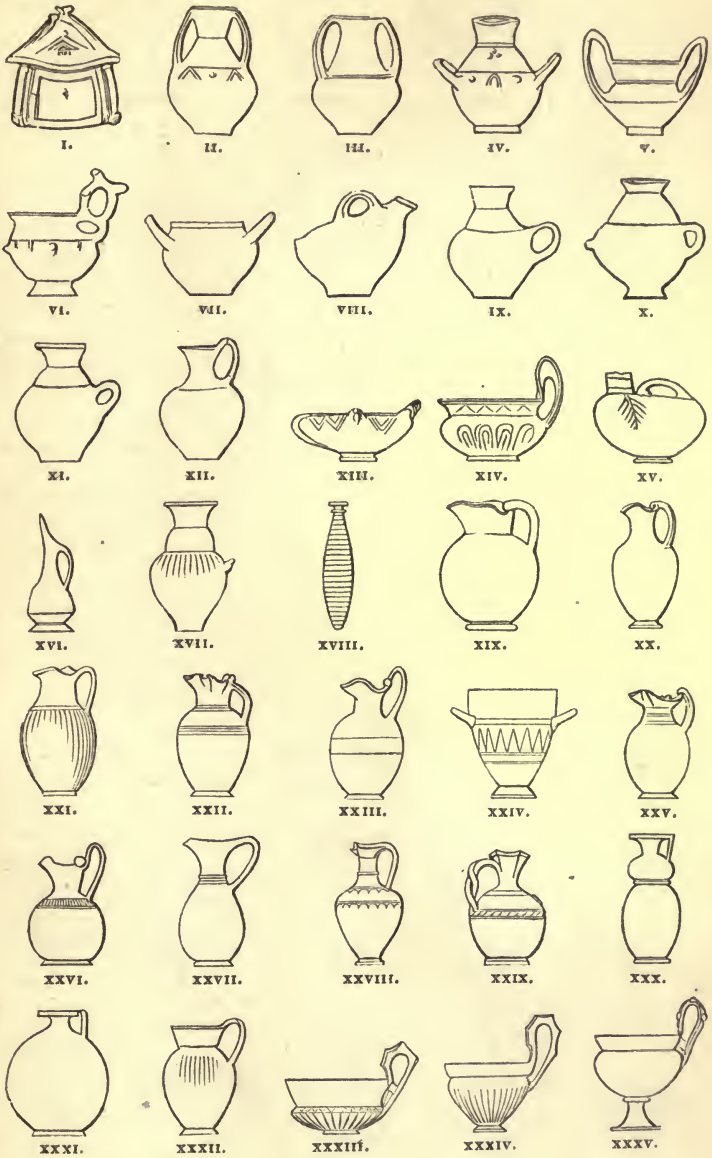
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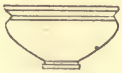
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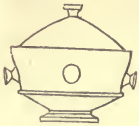
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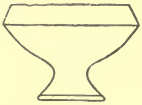
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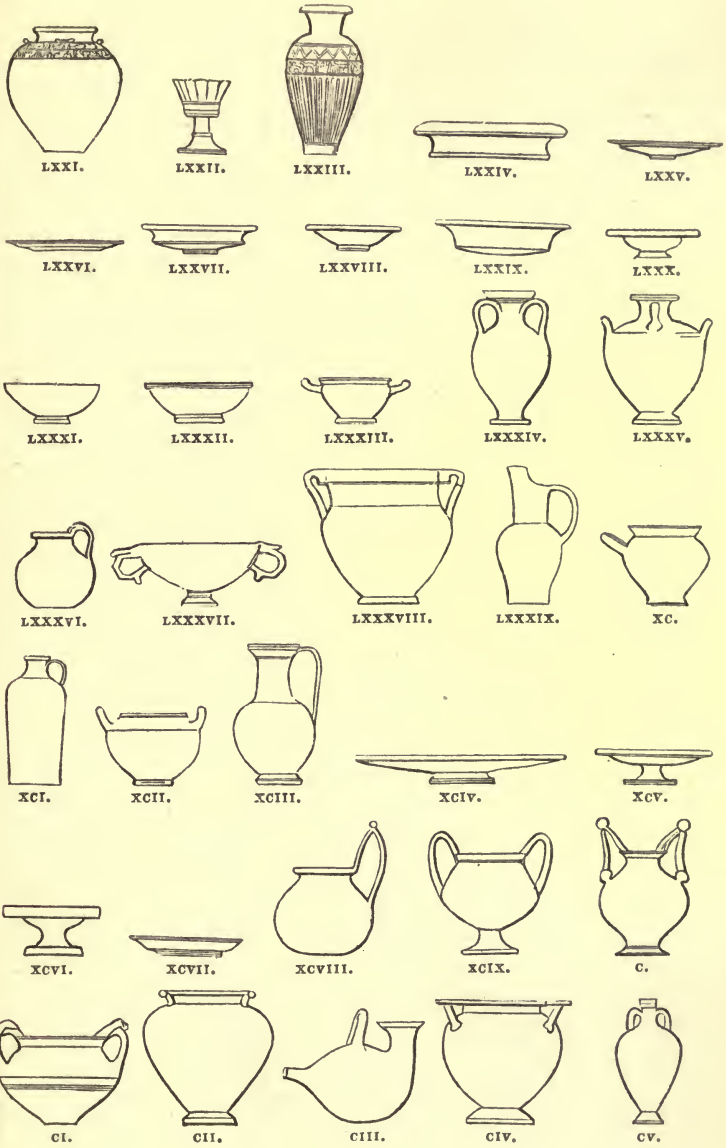
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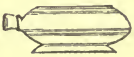
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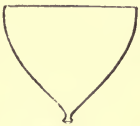
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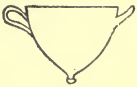
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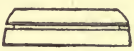
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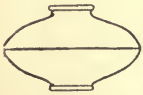
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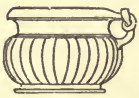
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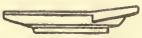
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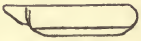
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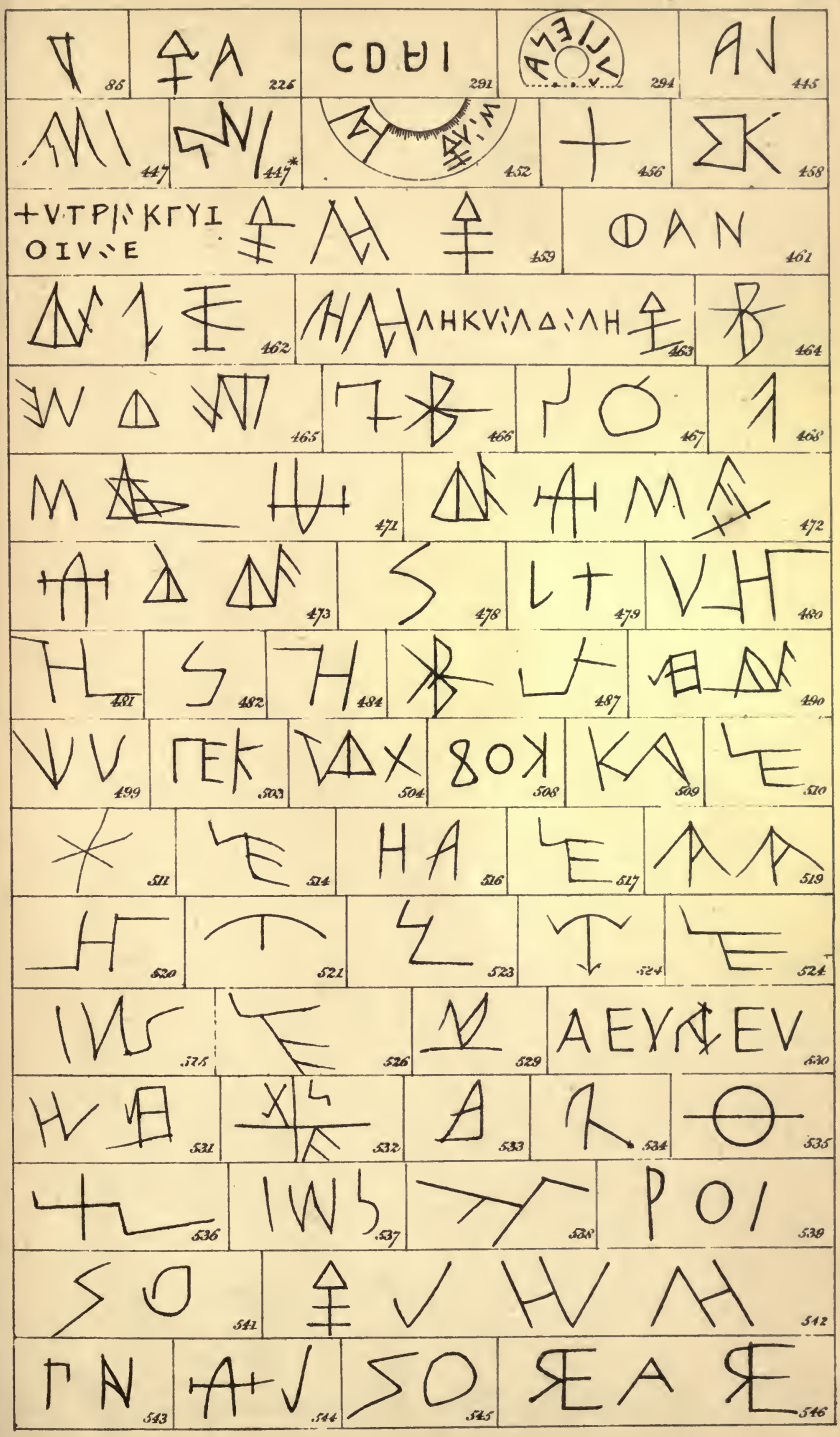
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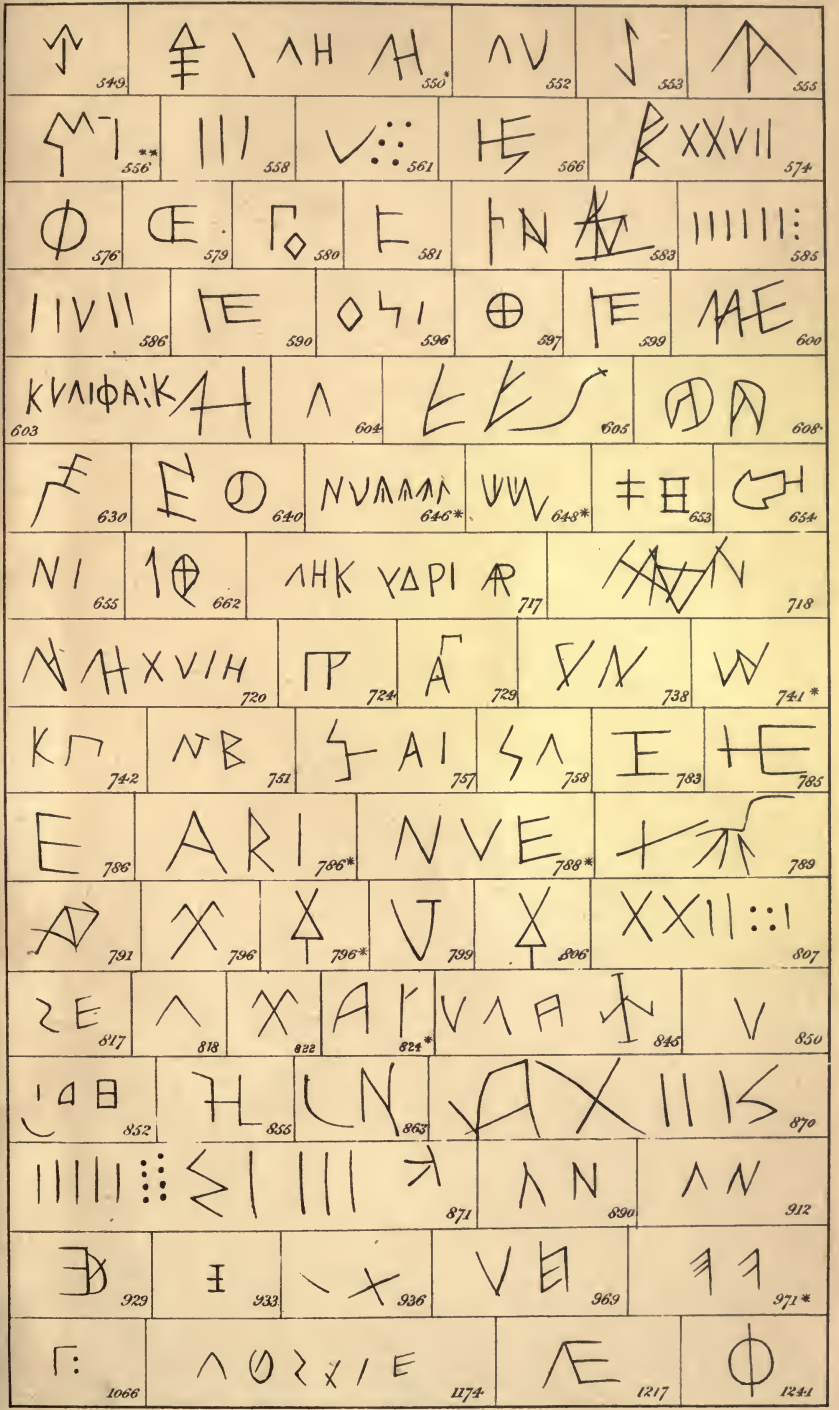
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